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Bolshoi Ballet in Long-Awaited American Debut

Ulanova Triumphs at Opening; Romeo and Juliet, Swan Lake, Giselle Have Spectacular Productions

By ROBERT SABIN

THE feverishly awaited American debut of the Bolshoi Ballet, an event of international artistic and political significance, took place in the Metropolitan Opera House on April 16 before a distinguished audience. For the last few weeks before the opening, the impresario S. Hurok and his assistants had been in a state of siege, and it is no exaggeration to say that the visit had become a matter of national concern and anticipation. Rarely has dance been given such prominence in the public eye.

It was a happy idea to choose the ballet "Romeo and Juliet" for the opening performances of the three-and-one-half week season, for this lavish and dynamic dramatic spectacle represents a type of ballet unfamiliar to Americans and it shows the Bolshoi company at its best. There was much to challenge us, much to startle us, and very much indeed to impress us in the dancing, miming, and in the staging. The work had been seen in a motion-picture version, it is true, but this was only a shadow of its splendor in the theatre.

"Romeo and Juliet" is the product of some of Russia's leading artists. Its Moscow premiere took place at the Bolshoi Theatre on Dec. 28, 1946. The score, by the late Serge Prokofiev, is music of massive, sometimes almost brutal, power, touched here and there with flashes of inspired lyricism and rising at the end to a peak of anguish worthy of the subject. It is heavy, very Slavic music that on its own terms penetrates deeply into the spirit of the play. The same might be said of the choreography of Leonid Lavrovsky and (to a lesser degree) of the decor and costumes of Piotr Viliams.

Brilliant Achievements

This is not a poetic abstraction of Shakespeare's play. It is a full-length dance-drama in three acts divided into 13 scenes and a prologue. The libretto for the ballet was prepared by Lavrovsky in collaboration with Prokofiev and with Serge Radlov.

To do justice to Lavrovsky's brilliant achievement in organizing this huge production and keeping it alive in terms of movement and mime requires some adjustment from American ballet-lovers. From our viewpoint, this is a vision of a remote historical era, with its old-fashioned, unabashed melodrama (reminiscent of the silent movies), its long passages of spectacle and mime with little or no actual dancing, and its dowdy, lavish 19th-century style in costumes and scenery.

Nor should we expect from Russian dancers of the Moscow school the same style and spirit that we find in artists of equal ability and eminence in the western countries. We must not forget that Diaghileff, Fokine, and Balanchine left Russia. Their influence was felt in the West, but little or at all in Russia. And the Bolshoi represents an amalgam of the Leningrad and Moscow schools, but with the emphasis on the Moscow characteristics of human warmth, dramatic vigor, earthiness, and physical power. The average Bolshoi Ballet dancer is about as ethereal as a jet plane.

The first thing to do is to put all comparisons with the ballets on the same subject by Anthony Tudor and Frederick Ashton (both masterpieces of their kind) firmly out of our minds. The second thing to do is to wipe any condescending smiles over the style and approach of Lavrovsky and Viliams off our faces and to realize what a marvel of theatrical spectacle this ballet is. Whether the stage is filled with scores of fiercely dueling Montagues and Capulets (apparently every male member of the company is an expert fencer) or whether it is filled with only two, as in the final scene when Romeo lifts the body of Juliet high above his head and carries her down to the footlights and back to the bier, our eyes never leave the stage for an instant. Lavrovsky can handle 100 figures as smoothly and forcefully as two or three.

And whatever we may feel about the choreography and general esthetic approach of this company, we must be swept away by the superb power, emotional vitality, and elan of its dancers. The visit of the Bolshoi Company would have been historically significant just because it brought Galina Ulanova with it. Here is an artist so profound, so overwhelming that she could touch nothing without turning it into artistic gold.

As in our own great dancer Martha Graham (who was present on opening night), the flame of genius burns so brightly and steadily in Ulanova that she transfixes her audience before she has taken a step. It is impossible to separate the actress from the dancer in this incomparable artist. In a single moment she can turn from a rhapsodic girl into a mature woman, bitten deep with sorrow. In an arrested gesture of the hands, a turn



The first scene of "Romeo and Juliet", in which the Capulets and the Montagues engage in a street fight

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of the head, she can pierce our hearts. Here is a complete artist.

Ulanova has a style completely her own. Her port de bras is extremely free and often unorthodox. But whatever she does is beautiful. When she breaks the arm at the wrist, the effect is never ugly, as it is with some of the others. Her free head movements never result in obscurity. Her line is always exquisite, whether on point, in lifts, or in passage work. Who could forget the girl Juliet of the first scene, darting like a swallow about

(Continued on page 5)

City Center Presents 12 American Operas

Superior Performances Characteristic of Season

Twelve operas, including a world premiere, an American premiere and a New York premiere, made up the second spring season of American operas to be presented by the New York City Opera at the City Center. The series was again made possible by a grant from the Ford Foundation.

An admirable performance of an equally skillful production of Gian Carlo Menotti's "Maria Golovin" provided a gala opening on March 30. This work had been given its premiere at Brussels on Aug. 20, 1958; had been heard very briefly on Broadway this fall; and was performed on March 8, 1959, on television by the National Broadcasting Company, which had commissioned it in 1957.

"Maria Golovin" has been reviewed twice before in these pages. Suffice it to say that it is a patchwork of borrowings (mainly from the composer's own previous works and from Puccini and Debussy), a synthetic series of facile dramatic and musical effects. But it is undeniably good theatre and at first hearing I found it thoroughly entertaining. Mahler's description of "Tosca" could more fittingly be given to this Menotti opera—"a masterly pastiche".

The cast was a strong one and Kirk Browning had staged the work (as his first assignment at the New York City Opera) expertly. Notable, too, was the sensitive conducting of Herbert Grossman, who did everything possible to unify the wispy but fascinating textures of the score.

As Donato, the hysterically bitter and possessive blind boy around whom the opera centers, Richard

Cross again gave a deeply moving performance, in his debut with the New York City Opera. Also making their debuts with the company at this performance were Ilona Kombrink (Maria Golovin) and little Craig Sechler (Trotolo). Both were excellent, and Miss Kombrink both sang and acted convincingly.

Regina Sarfaty made a vivid figure of the sluttish and jealous Agata. Patricia Neway brought poignance to her portrait of the long-suffering mother. Norman Kelley was utterly delightful in Dr. Zuckertanz's devastating monologue on the arts; and Chester Ludgin was a striking Prisoner. "Maria Golovin" provides a very good evening's entertainment, for all its weaknesses, and the audience enjoyed it enormously.

—R. S.

Street Scene

April 2.—Again we must praise the resources of the New York City Opera. For the second of its presentations during its current season of American opera, the company offered Kurt Weill's "Street Scene". It is a difficult work to perform. The cast alone numbers over 30 performers.

The timing must be smooth to prevent the work from dragging, and to bring conviction to the realism of Elmer Rice's book is no easy task. It is good to report that the City Center has solved these problems and has given the work a production that is colorful, fast moving, and entertaining.

Last year the company offered Weill's "Lost in the Stars". "Street Scene" is a more fitting work for the repertory. Its action takes place on a sidewalk in New York City rather than in Africa, and its musical treatment is farther from the roots of Broadway than "Lost in the Stars".

(Continued on page 7)



Charles Ross

Rosalie V. Speciale, national president of Mu Phi Epsilon, discusses the New York premiere of "Wuthering Heights" with Julius Rudel, director of the New York City Opera, and Phyllis Curtin (right), who played Cathy

Musical America

Publisher.....JOHN F. MAJESKI, SR.

Executive and Editorial Office: 111 West 57th Street, New York 19, N. Y. Telephone: Circle 7-8620. Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright © 1959 by The Musical America Corporation.

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Vol. LXXIX, No. 8 May, 1959
\$6.00 per year.....Single Copy, 35 Cents
MUSICAL AMERICA, Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 31 No. Crystal St., Scranton, Pa.
Executive, Editorial and Subscription Offices, 111 W. 57th St., New York 19, N. Y. Entered on November 15, 1948 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00 (The contents of MUSICAL AMERICA are included in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

Two Who Contributed Much

IT is our sad duty to report in this issue the passing of two eminent musicians whose contributions to music in America, though widely different in character, were of historic significance in the development of music in this country.

First to go was Edward Johnson, distinguished Canadian-born tenor who created several leading roles in latter-day operas, enacted the Metropolitan's first and most memorable Pelléas, and for 15 crucial years guided the destinies of the Metropolitan Opera Association as its general manager.

A few days later, death claimed David Mannes, noted violinist, teacher, and founder of the music school in New York which still bears his name.

MR. JOHNSON, whom Richard Aldrich once described as "a tenor with something more than a voice", was already famous in Europe, particularly in Italy, before he came back to this country to sing with the Chicago and then the Metropolitan opera companies. His career here began, so to speak, at the top with brilliant debuts in both Chicago and New York as Avito in "L'Amore dei Tre Re" and did not deviate notably from that high level during 13 years of leading tenor assignments with the New York company. (A full resume of his career is to be found elsewhere in this issue).

Probably none would have been more surprised than Johnson himself to learn that he was to spend an even longer period at the head of the company's management, a position into which he was catapulted upon the retirement of Gatti-Casazza and the death of Herbert Witherspoon, the man originally appointed to succeed Gatti.

WITH his new and unaccustomed job, Johnson inherited a Pandora's box of troubles. The company was in bad shape, physically and financially. The public was tepid, the recession had made serious inroads, and the wealthy backers, with their heavily-taxed bankrolls, had departed in large numbers. Complete reorganization was indicated, and it was to this task that Johnson largely devoted himself.

During his stewardship, the performing company acquired the real estate and chattels of the Metropolitan formerly owned by the box-holders; the Metropolitan Opera Guild was formed to

stimulate interest in the theatre and help raise funds for its propagation; the Metropolitan Auditions of the Air were instituted to seek out and reward promising young American vocal talent, and, perhaps most important of all, a new image was successfully created in the public mind of the Metropolitan as a people's opera house and a national institution — an image constantly strengthened by the weekly nationwide broadcasts from the stage and extended spring tours to all parts of the country.

THE greatest satisfaction to Johnson personally undoubtedly was the record number of American singers who were accepted into the fold during his tenure and who subsequently vindicated his faith in them with artistic achievements equaling those of their colleagues anywhere in the world. Among them, Eleanor Steber, Regina Resnik, Risë Stevens, Leonard Warren, Richard Tucker and Robert Merrill are just a few who come immediately to mind.

Today, the Metropolitan roster is almost evenly divided between native and foreign singers, a happy state of affairs that nobody, except perhaps Edward Johnson, ever dreamed of in 1935. Some mistakes, of course, were made with green and overestimated talents, but nailing open the stage door of the Metropolitan for the entry of the American singer will forever remain the shining glory of the Johnson regime.

DAVID MANNES, too, helped to etch the American physiognomy in music through tireless devotion to teaching, whether in a little East Side settlement school at the turn of the century where neighborhood youngsters received lessons for 25 cents, at the Mannes College of Music which he founded with his wife, Clara, in 1916 and from which many notable artists have emerged, or in the stately tapestry room of the Metropolitan Museum of Art where, for 30 years, he conducted a series of orchestral concerts to which nearly 2,000,000 New Yorkers, young and old, rich and poor, came at no charge to hear the message of music from David Mannes.

Musical philanthropy and evangelism were about equally divided in his long life of service to humanity and to his art. "Music Is My Faith" is the title of his autobiography. It also was the credo by which he lived.

On the front cover

Heidi Krall attracted front-page notice last month when she substituted on short notice for Zinka Milanov at the Metropolitan Opera House. Miss Milanov became ill just before the Good Friday afternoon performance of Verdi's "Manzoni Requiem", which was being conducted by Bruno Walter. Miss Krall, who had sung the soprano solo part only once before (with the University of Miami Symphony the previous year), stepped in and performed the part to the utmost approval of public and critics alike. In the repetition of the Requiem the following Sunday night, Miss Krall again had to replace Miss Milanov.

Of Swiss parentage, Miss Krall was born in Toledo, Ohio, and was raised and educated in Cleveland. She made her stage debut in the original company of that most American of musicals, "Oklahoma!" More study followed, with occasional excursions into another Broadway musical, as the singing lead in "Dance Me a Song", and to London, in Menotti's "The Consul". In 1953, as a finalist in The Metropolitan Auditions of the Air she was unanimously awarded a contract with the Metropolitan. She has been a valued member of the company ever since.

In 1956, Miss Krall won exceptional success with her performances at the Berlin Municipal Opera, as Elisabeth in "Tannhäuser", and a few days later as Desdemona in "Otello". As a result, she was re-engaged for the 1957-58 and 1958-59 seasons.

With a repertoire that embraces such roles as Mimì, Musetta, Micaëla, Tosca, and Sieglinde, Miss Krall has also been heard at Lewisohn Stadium in New York City, Chautauqua, and Red Rocks in Denver, besides making her continuous round of appearances in recital and with orchestras both here and abroad. (Photograph by Angus McBean, London, England.)



HEIDI
KRALL

Swan Lake Choreography Inferior to Other Versions

(Continued from page 3)

her nurse? Or the young wife whose body grows rigid with the anguish of farewell in the bedroom scene? Or the terrible figure of despair in the tomb scene? In the lifts in this scene, only a dancer with a back of steel could sustain the unbelievable positions conceived by Lavrovsky.

And only a man of tremendous strength could lift a human body without the slightest sign of effort high above his head and at the same time sustain the emotional intensity of a tragic scene. Yuri Zhdanov was an ideal partner for Ulanova. Like many of the Russian male dancers, he is of much more heroic build and mature, earthy quality than we are accustomed to. This company does not seem to possess any Youskevitch, Bruhn, or Kronstam, but again, why should we look for something that it has not sought to produce, when it has magnificent dancers of its own genre to offer us? Zhdanov's Romeo was a figure of tragic dignity, though his dancing as such was not especially impressive.

The Russian men are at their best in demi-caractère work. Yaroslav Sekh was a wonderfully vivid and convincing Mercutio, and his performance of the long and elaborate death scene was a model of mime and dance. And how marvelously vicious was Konstantin Rikhter's Tybalt! Alexander Lapauri's Paris was not a stick, yet he managed to convey the essential unattractiveness of the character.

Mature Artists in Mature Roles

Another advantage enjoyed by the Bolshoi Company is that it can put mature artists into mature roles. The Capulet of Alexander Radunsky, the Montague of Anatoly Pavlinov, and the Duke of Nicolai Golyshev were wholly believable figures and not creatures of the paint-box and shadow-pencil. And how lusty and lovable was the Nurse of Irina Makedonskaya! Eric Volodin conveyed the gentleness and saintliness of Friar Lawrence vividly.

There is not much arresting choreographic invention for its own sake in this huge spectacle (apart from the role of Juliet), but some of the best passages were allotted to Juliet's Girl Friend, partnered by the Troubadour. These roles were elegantly danced by Marina Kondratieva, one of the company's most gifted young ballerinas, and by Boris Khokhlov, a brilliant technician with a delightfully easy and flowing style. Georgi Farmanyants displayed a bravura technique and delightful personality as the Jester. Elena Iliushchenko, as Juliet's Mother, also contributed a finished portrait.

The orchestra was of excellent calibre and Yuri Faier conducted it a bit ponderously, it is true, but with rhythmic assurance and smashing dramatic power.

On April 22, I saw the second of the Bolshoi offerings, the complete "Swan Lake", in the version of Alexander Gorsky (Acts I, II, and III) and Asaf Messerer (Act IV). At this performance Nina Timofeyeva took the roles of Odette and Odile, and the Prince was Boris Khokhlov.

Every company is entitled to an off evening, and this was definitely such an occasion, for the dancing was hard driven and stylistically undistinguished on the part of both principals and

corps, and the conductor, Gennadi Rozhdestvensky, changed the tempos with exasperating frequency. (Let me hasten to add that the "Giselle" on April 29 reassured me completely about the company in standard classics and confirmed my suspicion that this "Swan Lake" was the exception, not the rule.)

The Gorsky-Messerer version of "Swan Lake", revised by Messerer and Alexander Radunsky, differs considerably from the Nicholas Sergeyev version performed here by the Royal Ballet of England and is inferior to it both in harmony of style and choreographic detail.

It might be helpful to list the main versions of this famous work. It was first choreographed for the Bolshoi Theatre in Moscow by Julius Reisinger and had its world premiere on Feb. 20, 1877 (Old Style). Reisinger's version was never popular, though it was kept in the repertoire.

Early in the 1890s the illustrious Marius Petipa decided to choreograph a new version. He sketched the complete work but created the dances only for Acts I and III, leaving Acts II and IV (the swan scenes by the lake) to his assistant Lev Ivanov. Tchaikovsky was already dead when this version had its premiere at the Maryinsky Theatre in St. Petersburg on Jan. 27, 1895.

Alexander Gorsky, who revived "Swan Lake" for the Bolshoi Ballet in 1911, is a man to whom we should pay some attention, since his influence is still clearly to be seen in the present company. Born in 1871, he was graduated from the Imperial School in St. Petersburg in 1889. He became a close friend of Vladimir Stepanoff, who had invented a system of dance notation, and Gorsky used this system for his revivals and even for new works, created on stage from ballet score.

Gorsky Introduces New Ideas

In 1898, Gorsky was sent to Moscow to produce "The Sleeping Beauty", which Moscow had not yet seen and which was given there in 1899. In 1900, Gorsky was made premier danseur and regisseur of the Bolshoi Theatre. In 1912, he became ballet master, a position he retained until his death in 1924. When Gorsky arrived in Moscow, the Bolshoi company was in a deplorable state, according to Russian ballet historians, and he rebuilt it, introducing his own ideas, which were hotly challenged by the ballet Old Guard.

Gorsky himself said: "I do not recognize any rules of symmetry". And he did not hesitate to break up the symmetry in his versions of the Petipa ballets, keeping the groups moving, and emphasizing dramatic situation and continuity of story. He also introduced character dances. Naturally, Petipa was furious, and readers of the recently issued "Russian Ballet Master: the Memoirs of Marius Petipa" will remember the amusing caustic comments of the aged master on this "upstart".

Much of the choreography for Odette and Odile is familiar to us and some of the other most famous passages, but the changes are constant and the atmosphere very different from the more classically oriented Sergeyev version. Gorsky introduced a Jester who has a brilliant role and bursts into activity at the slightest excuse. He has infinitely more to do



A scene from Act III of "Swan Lake"



"Giselle", with Galina Ulanova in the title role

than Prince Siegfried and his friends. Frankly, I found him annoying, despite the bravura of the choreography and performance.

In Act I there is a brilliant pas de trois. Equally effective is the pas de trois for Three Cygnets in Act II. The famous pas de quatre for the Cygnets in this act is a pas de six in the Gorsky version, with somewhat different choreography. In Act III there is a Spanish Dance that stops the performance. But I found Messerer's version of Act IV more chaste and refreshing than all of Gorsky's ingenuity and tricks.

Timofeyeva as Odette-Odile

Nina Timofeyeva, who was the Odette and Odile at the April 22 performance, has superb legs, a steely spine, and a vivid, flamboyant stage personality. But she has certain blemishes of style and a hard glitter (reminiscent of Toumanova, whom she resembles a little) that prevent her from being an ideal Odette. Her arms, in particular, are set high and she thrusts them back of the neck and shoulders in a distressingly gauche way. Furthermore, she accents phrases by tossing her head, which destroys the line into the spine. Even in bravura work, she is far from impeccable, although amazingly strong and virtuosic. There was a feral gleam about her Odile that was superb, but the movement was overdriven and coarse in style. Here is a prodigally gifted artist who needs more self discipline and heed for the spiritual side of her work.

Boris Khokhlov, an excellent dancer with an easy, elegant style had little to do as the Prince, but did it well,

if not really in inspired fashion at this performance. Gorsky has given a dazzling role to the Evil Sorcerer, with bird-like swoops around the stage that are breathtaking. Yuri Zakharov reveled in the part, which in his hands became a star role. Georgi Farmanyants, an astonishingly agile dancer for his stockiness, was a brilliant Jester. Perhaps it was not his fault but rather Gorsky's that the character seemed showy and obtrusive.

Cygnets' Pas de Trois

Lydia Ivanova, Nina Chistova, and Lesma Chadarain danced the Cygnets' pas de trois in Act II with both elegance and elan. Miss Chistova is a notably lyric and charming young artist. She shone also in the pas de trois in Act I, with Nina Fedorova and Albert Trushkin, both of whom executed their difficult roles with delightful aplomb. As to the Spanish Dance in Act III, I was in a minority of one, apparently. The audience obviously adored Susanna Zvyagina, Irini Chub, Yaroslav Sehl, and German Sitnikov. And my unhappiness was rather with the choreography than with its execution.

Simon Versaladze's decor for the scenes by the lake was romantically evocative, but Acts I and III were only doddily impressive.

Having written about "Swan Lake" in a doleful minor key, I return to a blazing major for the Highlights Program I, which I saw on April 25. The important element in this program (with one or two exceptions) was not the choreography, the decor and costumes, or the music, but the dancing itself. This may sound ironic or im-

possible, but no one who saw what these miraculous Russian virtuosos did will disagree. We may have gasped at what they were doing; the way in which they did it was absolutely electrifying. By the end of the evening, the whole audience was hoarse and perspiring with excitement.

The performance of Fokine's "Chopiniana" (as it was originally called), which opened the program, was cool and sensitive and poetic. The peerless Ulanova danced with a dramatic awareness, an immediacy and fluid grace that made the Prelude and other passages sheer delight. But the others, too, captured the fragile charm of this amazing little masterpiece—Marina Kondratieva, Nina Chistova, Nina Timofeyeva, Nina Federova, and the corps. Nicolai Fadeychev was an admirable partner and he danced his difficult solo smoothly, though he had neither the sort of body nor the sort of ultimate refinement of style that it ideally requires. The score was fuller and better than those we hear in western productions.

Then, Raissa Struchkova, a lovable artist with a finished classical technique and style plus a fantastic bravura vein, danced Asaf Messerer's version of a pas de deux from "The Sleeping Beauty", with Boris Khokhlov.

From this point, the program descended or rose (depending on the point of view) into sheer pyrotechnics and unadulterated corn that never failed to be tremendously effective. Leonid Lavrovsky's setting of the "Walpurgis Night" from Gounod's "Faust" has to be seen to be believed but it was a dazzling vehicle for the transcendent dancing of Maya Plisetskaya, Alexander Lapauri, Georgi Farmanyants, Valentin Smirnov, Mikhail Borisov, Yuri Vyrenkov, and Vladimir Koshelev.

Plisetskaya Exciting

Plisetskaya is one of the most exciting dancers I have ever seen. Tall, slender, incredibly supple and incredibly strong, she can execute the most fantastic extension at lightning speed. She flings her body like a whip in the air and she is as cool as ice on point. Yet with all of this flashing brio, she retains a liquid quality of movement. These Russians have a body tone and a freedom in difficult passages that should be a lesson to all of us.

The young, lovely, lyric, and yet technically formidable Ekaterina Maximova was seen with the handsome and capable Gennadi Lediakh in a pas de deux from "The Flame of Paris" with choreography by V. Vainonen and music by P. Asafiev. I shall skip these to linger on the vitality and charm of their dancing.

"We Stalingraders", with choreography by Vladimir Varkhauitsky and music by K. Potapov, turned out to be a good work of its kind. A group of wounded soldiers formed a series of tableaux that could have been a string of clichés, but somehow sincerity of the performers and the ingenuity of the groupings saved the day.

I was also surprised and delighted to find the Dances from Igor Moiseyev's "Spartacus" (with a score by Khachaturian) very good of their kind. I have never seen gladiatorial combat in ballet before, but if it is done with such power and realism as this, I have no objections whatsoever. Vladimir Levashev and Yaroslav Sekh were nothing short of magnificent in "The Fisherman and the Fish". One could taste the sweat and dust and blood of the arena, and shiver at the vicious bloodthirstiness of the imaginary spectators. Equally transcendent

were Lev Yevdokimov, Esfandiyyar Kashani, and Georgi Farmanyants in the "Dance of Three Warriors".

About the only work on the program that was too much for me to take was the "Dance Suite" with choreography by A. Varlamov and music by Shostakovich. Even the exciting young Liudmila Bogomolova, Albert Trushkin and the other brilliant dancers could not triumph over its flashy, vulgar style.

Ulanova turned the shamless corn of "A Blind Woman" into high tragedy. The Yuri Yakobson choreography and the Pons-Heifetz music are sentimentality incarnate, but this great woman of the theatre ennobled her material, sympathetically partnered by Yuri Zhdanov.

Shamil Yagudkin, an almost indecently handsome and technically brilliant dancer, performed the exotic "Bashkir Dance" of Asaf Messerer in a fascinating costume consisting of practically nothing at all.

But the peak of the program was a pas de deux to end all pas de deux called "The Waltz" and danced to music by Mashkovsky by Raissa Struchkova and Alexander Lapauri. To see Mme. Struchkova soar through the air about six feet with the greatest

of ease and land in the arms of her partner—or to see him twirl her in the air above his head and catch her in a dive about two feet off the floor—is to see something that only the Russians can do in this way. Only those who were there to see it will believe that these generous, courageous, and tireless artists performed this feat three times for the deliriously enthusiastic audience!

The Bolshoi Ballet "Giselle", which I saw on April 29, is a hauntingly beautiful and lovingly detailed production. Leonid Lavrovsky has based his choreography on the traditions of Coralli, Perrot, and Petipa with admirable taste and tact. B. I. Volkov's setting and costumes have precisely the right flavor. And the whole mise-en-scène reveals a refinement and stylistic sensitivity that are doubly gratifying in a company that is so prevaillingly earthy, dramatic, and virtuosic.

Raissa Struchkova, who, apart from Ulanova, was the most versatile and accomplished ballerina I saw during the season, was a lovely Giselle. Touching and simple in the first act, she danced with wraith-like lightness and purity in the second. Hers was not a Giselle to rank with Markova's,

but of its kind it was a very satisfying artistic achievement. Nicolai Fadeychev had a gratifying virility and ardor as Albert.

But every one of the roles was a finished portrait as well as a beautifully disciplined bit of dance and mime. Elena Ilushchenko was charming as Giselle's mother; Alexander Lapauri restored the role of Hilarion to its proper importance in the ballet; Alexander Radunsky and Irina Make-donskaya, as the Duke and Bathilda, were real people and not puppets; and Erik Volodin was excellent as Albert's arms bearer.

In Act II, Nina Timofeyeva danced the role of Myrtha with astounding virtuosity if also with a touch of hardness and percussiveness of attack. The haughty majesty and lurking cruelty of the Queen of the Wilis were strikingly conveyed. Lydia Ivanova and Nina Chistova were beguiling as Two Wilis. And Marina Kondratieva and Gleb Evdokimov danced their formidable pas de deux with gracious ease and youthful zest. And the corps was just as distinguished as the principals.

Yuri Faier conducted with his accustomed vigor and rhythmic dependability.

Construction Begins On Philharmonic Hall

Public ground-breaking ceremonies for Lincoln Center for the Performing Arts will take place in New York City on May 14. President Eisenhower and state and city officials will participate in the program in addition to artists representing the New York Philharmonic, the Metropolitan Opera, and the Juilliard School of Music.

At the conclusion, the President will turn the first shovel marking the beginning of construction on the \$75,000,000 center, and then excavation work will begin on Philharmonic Hall, which is expected to be completed by the summer of 1961. The New York firm of Harrison and Abramovitz is designing the concert hall, to be located between 64th and 65th Streets on the west side of Broadway.

The air-conditioned building is estimated to cost \$9,850,000, and will have a seating capacity of 2,400—300 less than Carnegie Hall. The stage depth can be either 40 or 50 feet, depending on the needs of the performance. When the 40-foot stage is used about 100 more seats can be added to the capacity.

Lincoln Center's acoustical consultants made comparative studies and tests of 30 of the world's leading concert halls. At the stage end of the hall, acoustical canopies will be suspended approximately 30 feet above the stage to reflect sound.

The 50 foot stage will be used when large groups perform. When this depth is not needed elevators will lower part of the stage to audience level permitting additional rows of seats.

El Paso Symphony Ends Successful Year

El Paso.—The El Paso Symphony presented its final subscription concert of the season on March 23 in Liberty Hall before a large, enthusiastic audience. The orchestra gave persuasive accounts of the Mozart Overture to "Don Giovanni" and the familiar Suite from Handel's "Water Music". For the remainder of the evening Abraham Chavez, the orchestra's concertmaster, played Wieniawski's Concerto No. 2 with the soaring lyricism

this work demands, lacking only a sufficiently large tone to do full justice to the intricate figurations in the outer movements; and Desire Ligeti was joined by a chorus from Texas Western College in excerpts from "Boris Godunoff". The veteran singer's portrayal of the tormented Tsar was vital and compelling.

Orlando Barera, the orchestra's musical director, deserves much praise for his tireless devotion to the orchestra, for the standards of this season have been high.

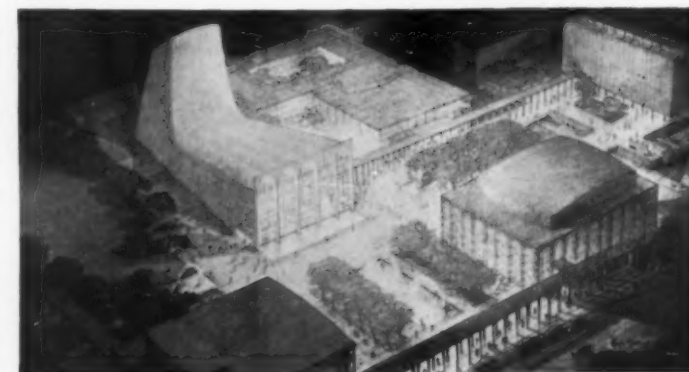
Jose Iturbi's recital on March 19 featured a rewarding performance of Chopin's Sonata in B Minor, played with rhapsodic sweep and bravura. Mr. Iturbi also played with elegance Bach's "Capriccio on the Departure

of a Beloved Brother", among other works.

Eugene List and the Knickerbocker Players appeared under the auspices of the Las Cruces, N. M., Community Concert Association on April 10. Mr. List was heard in concertos of Bach and Shostakovich, Liszt's seldom-played "Malediction", and the original version for piano and orchestra of Chopin's Andante Spianato et Grande Polonaise Brillante, playing with infectious gusto and technical resourcefulness. The string ensemble provided consistently well-balanced accompaniments. Albert Ligotti was soloist in Torelli's Concerto for Trumpet and Strings, and also played the trumpet passages in Shostakovich's piano concerto. —Wilson D. Snodgrass



Above: An artist's rendering of Philharmonic Hall showing its frontage on Lincoln Center Plaza and along Columbus Ave. Below: Latest rendering of Lincoln Center shows the Theatre for the Dance in lower left. Clockwise from this are a city park, the Metropolitan Opera House, the Library-Museum of the Performing Arts, and the Repertory Theatre. The Juilliard School and residence facilities are upper right. Philharmonic Hall in lower right



New York City Opera Hailed For Series of American Works

(Continued from page 3)

In fact, it is called an American opera, though what this term actually defines is difficult for even the most learned to express.

Its premiere took place in a Broadway theatre on Jan. 9, 1947. Then it was warmly praised. Today after being exposed to such musical plays as "West Side Story", its realism seems faded, and Weill's music sounds old-fashioned and pale as a complement to the text, though the score wears better than Bernstein's does.

But no matter what one feels about its musical merits, the City Center gave the work first-class treatment. The conducting by Samuel Krachmalnick was alert, the staging by Herbert Machiz to the point, the sets by Paul Sylbert evocative.

Due to the nature of the work, the participants stressed the dramatic being of their roles rather than concentrating on singing per se. Among the principals, William Chapman made a despicable character of Frank Maurrant, fully capable of shooting his wife and her lover. And as the wife, Elisabeth Carron (replacing the indisposed Wilma Spence) made us sympathize with her unfortunate plight. As the daughter who is torn between parental strife, Helena Scott also commanded understanding in her characterization, and David Poleri reminded us of the torments of a young man in love. Save for Mr. Chapman none of the previously mentioned could be said to have sung without some roughness, and in crucial moments their English was not always fully understandable, but these blemishes seemed minor marks against their total achievements.

As mentioned previously, the cast was an extensive one but highest praise belongs to Dolores Mari, as Greta Fiorentino; Ruth Kobart, as Emma Jones; and Beatrice Krebs, as Olga Olsen, who made such vivid impressions in their character parts. And the sexy dance by Scott Merrill and Sondra Lee was so graphic that even the most blasé soul in the audience must have raised his eyebrows. The children's number, supervised by Robert Joffrey, was charmingly handled.

—F. M., Jr.

Ballad of Baby Doe

April 3.—Douglas Moore's "The Ballad of Baby Doe", a well-deserved holdover from last season, continues to impress the public as an uncommonly good show and the intelligent-sia as one of the most mature and professionally competent pieces for the lyric theatre yet created by an American composer.

The saga of Horace Tabor, his wife, Baby Doe, and the fabulous fortune he won and lost in Matchless Mine in Colorado is authentic Americana. Its unabashed flamboyance and melodrama endear it immediately to all whose pulse is quickened by tales of the Old West (and whose, from here to Zanzibar, is not?). Mr. Moore had the good sense and the sound artistic instinct not to formalize, psychoanalyze or in any other way "interpret" this bit of raw history, but rather to meet it straightforwardly on its own terms and give it a musical setting completely consonant with its period, its people and the red-necked social milieu in which it took place.

Thus there are a number of solid, though modest, tunes, some good

dance music, several solo flights into high drama, and touching concerted pieces, all within context and with no simpering obeisances to current systems or fashions in composition. It is an honest stroke of work and happily has been recognized as such. It could, to my mind, do with a bit of editing. I think it would have been better in three acts than in two: the first act with its six scenes runs to Wagnerian length. The extended oration by William Jennings Bryan, since it is only incidental to the on-rushing tragedy, should be cut down or perhaps omitted altogether. And the final scene, in which the broken Tabor reviews his life from childhood in ghostly tableaux, is a cliché which belies the candor and realism of the preceding drama.

Performances which must now be considered definitive for this work were given once more by Beverly Sills, in the title role, and Walter Cassel, as Tabor. Frances Bible, in the part of Augusta, created a tragic figure at once austere and pitiable, and Beatrice Krebs had some moments of heavenly raffishness as Baby Doe's mother. Others in the big cast, too numerous for individual mention, lived up to the high dramatic and vocal standards of the principals. In the conductor's chair, Emerson Buckley presided over one of the most brilliant achievements in his repertoire.

—R. E.

The Scarf

The Devil and Daniel Webster

April 5.—The double bill on this occasion was a vivid reminder of the wide scope of contemporary American opera, for two more different works than Lee Hoiby's "The Scarf" and Douglas Moore's "The Devil and Daniel Webster" it would be hard to discover.

Mr. Hoiby's one-act opera, which has a libretto by Harry Duncan based on a story by Chekhov, had its premiere at the Festival of Two Worlds in Spoleto last June. This performance by the New York City Opera was its first in its native United States.

Chekhov's tale, with its overtones of diabolism and Freudian psychology, is a tempting, but dangerous, theme for musical treatment. In a lonely Russian farmhouse live Reuel,

an aging and parsimonious peasant, and Miriam, a tortured and passionate young woman who has married him under duress. She believes in black magic and has experimented with it. In a blinding storm a young postman seeks refuge in the house. Miriam gives him a red scarf when Reuel insists that he will be able to get to the railroad station. When the men leave, she draws a magic circle and invokes magic powers to bring the postman back. She is in a state of extreme hysteria when Reuel re-enters, and when she sees that he has taken back the scarf, she strangles him with it.

There is no question that Mr. Hoiby has theatre in his blood, and the faults of his opera are all minor ones. If not very notable in its actual musical substance, it nonetheless has expressive vocal lines and unflagging dramatic tension in its orchestral setting. The orchestration is spotty and uncertain in texture (Mr. Hoiby has not yet learned how to handle the piano as an orchestral instrument), but it is rich in color. The climaxes are powerful. Miriam's monologue leaves the audience limp.

Naturally, Patricia Neway had the role of Miriam, and reveled in its dramatic opportunities. She sang the soaring and incisive passages with exhilarating abandon. John Druary was appropriately peevish and sullen as Reuel, although he used more parlando than the vocal score indicates. Richard Cross was convincing as the postman, although he might have reacted more strongly to Miriam as the tension mounted. Mr. Cross is a good actor and his voice, though a bit stiff and unyielding at times, is basically warm and rich in quality.

Russell Stanger made his debut with the New York City Opera as conductor, and revealed himself as an expert and sensitive musician. Kirk Browning has staged the work adroitly and Rouben Ter-Arutunian's scenery and costumes were right in design if a bit cramped in dimensions. Lee Watson's lighting helped to estab-



Fred Fehl

From the left: Helena Scott, Elizabeth Carron, and William Chapman in "Street Scene"

lish the lurid and slightly unreal atmosphere.

Of Douglas Moore's "The Devil and Daniel Webster", which is already 20 years old (a venerable age for an opera, unless it is destined for immortality), no detailed analysis is required at this late date. Far inferior to "The Ballad of Baby Doe" in musical invention and vitality, it has nevertheless preserved a certain charm and New England flavor, despite its flimsiness.

The performance was on the high level that the New York City Opera American opera series has consistently maintained. Max Goberman, in his debut with the company, conducted ably and energetically. John Houseman, has contrived a colorful and atmospheric staging. And Mr. Ter-Arutunian's American-sampler style scenery and costumes are satisfactory.

Outstanding in the excellent cast were Walter Cassel, as an imposing, but not stuffy, Daniel Webster; Norman Kelly, as a sinister, but utterly fascinating, Mr. Scratch; and Adelaide Bishop and Joshua Hecht, as Mary Stone and Jabez Stone. All of the singers were respectful of Stephen Vincent Benet's salty libretto, and all avoided like the plague that cuteness which so frequently besets stage Americana. Again, a delightful production.

—R. S.

Wuthering Heights

April 9.—Having been a member of the dissenting critical minority with regard to Carlisle Floyd's "Susannah" (which I found weak in orchestration and harmonic texture and sporadic in dramatic tension), I am especially happy to salute Mr. Floyd's "Wuthering Heights" as a wholly successful and deeply moving opera—one of the best from an American composer.

Mr. Floyd has now found his own musical language; he has vastly increased his command of the orchestra and of the devices of writing for the stage; and above all, he is inspired, he has something urgent to say. The work, which had its first performance in New York on this occasion, took hold of the audience with the sort of hypnotic power that any successful operatic treatment of this wild, relentless, and fantastically penetrating novel must have.

It was daring of Mr. Floyd to attempt so formidable a subject, but he has justified his temerity magnificently. He has written his own



Fred Fehl

A scene from "He Who Gets Slapped". From the left: Norman Kelley, Lee Venora, Emile Renan, Chester Ludgin, Regina Sarfaty, Frank Porretta is on ramp

N.Y. City Opera

(Continued from page 7)

libretto, and on the whole it is ably done. He has woven many passages from the novel into his text, sometimes transferring a speech from one character to another, but always appropriately. He has dropped several characters (again, a wise step) and concentrated the action around the tragic lovers, Cathy, Heathcliff, Isabella, and Edgar. Lockwood appears briefly in the Prologue, but the children of Cathy and Heathcliff are omitted from the libretto. Joseph is retained with his full (unpleasant) flavor; Mr. Earnshaw does not die quietly in his chair, but in a fierce argument with his son, Hindley, about Heathcliff; Nelly reveals her compassion and strength of spirit in the opera, as in the novel.

Naturally, Mr. Floyd has had to invent new episodes, but he has always preserved the rightful shapes of his characters. One may even question his wisdom in retaining the figure of Lockwood, and the story-within-a-story device of the Prologue. Why not plunge in *medias res* with the opening of Act I? The whole action of the novel has been set forward about 35 years. In the opera, Acts I and II take place in 1817 and Act III in 1820 and 1821. (In the novel, Cathy dies in 1784 and Heathcliff in 1802).

The musical idiom of this opera is a highly interesting one. Mr. Floyd follows the path of Richard Strauss and others in setting much of the dialogue in a flow of sung speech rather than the set pieces and formalized recitative of older opera. But, like Strauss, he continually broadens into lyricism, and the solo arias and

monologues of Cathy, Heathcliff, Isabella, and Edgar are among the finest things in the score. Equally notable are the ensembles, and the quartet in Act III (added since the premiere of the work in Santa Fe last summer) is masterly. Here we see how far Mr. Floyd has developed as a contrapuntist and harmonist since "Susannah".

One or two flaws deserve attention. Mr. Floyd still tries to set too many words to the note or phrase at times, and he loves tricky rhythmic patterns which create needless difficulties for the singers. And he sometimes increases the heaviness of his orchestration without broadening the vocal line so that the singers can cut through. But these are minor matters in a score that is full of striking ideas, powerfully and effectively expressed.

The performance deserves high praise. Julius Rudel conducted the score with sustained intensity and complete devotion. Delbert Mann had staged it ingeniously, using jack-knife sets, lighting, and other devices to offset the limited dimensions of the City Center stage. Lester Polakov's scenery, though no triumph of the painter's art, vividly conveyed the wildness of the heath and the period atmosphere of Thrushcross Grange. Robert Joffrey's choreography for the ballroom scene was tactfully unobtrusive. And Patton Campbell's costumes were also helpful in establishing a period feeling.

Without good singers and actors all would have been lost, and Mr. Rudel should be congratulated for picking a brilliant cast. As Cathy, Phyllis Curtin gave the most powerful performance of her career thus far, as masterful in its execution of the

frighteningly difficult vocal part as it was in its storm-swept panoply of moods and passions. Miss Curtin did not enact Cathy; she *was* Cathy.

Equally gripping was John Reardon as Heathcliff. He captured every facet of the character — the good looks marred by sullenness and fierce rage; the tortured shyness that turns into icy elegance after Heathcliff's London experiences; the mad impulsiveness alternating with ruthless calculation. Mr. Floyd has not made Heathcliff as inhuman and superhuman as did Emily Brontë, but this again was consistent with his limitation of the libretto to the love between Cathy and Heathcliff and its immediate results in tragedy.

Patricia Neway was ideal for the role of Nelly, and Jacquelynne Moody conveyed the spoiled prettiness and blind infatuation of Isabel charmingly in her beautiful aria in Act III. Jon Crain, as Hindley, both sang and acted well, though I was sorry to find him forcing his voice at the performance (which he had not done at the dress rehearsal). The weakness yet tender devotion of Edgar were ably depicted by Frank Porretta. Mr. Porretta has a very agreeable lyric voice and he should resist the temptation to adopt a Heldentenor production in climaxes. Jack De Lon did what he could with the somewhat thankless role of Lockwood. Grant Williams was a properly dour Joseph; and Arnold Voketaitis was notably good both vocally and dramatically as Mr. Earnshaw.

—R. S.

He Who Gets Slapped

April 12.—When Robert Ward's opera based on Leonid Andreyev's famous play had its world premiere in May 1956, by the Columbia University Opera Workshop, it was called "Pantaloone". But since Bernard Stambler's libretto plays up the phrase, it was a wise step to restore the original title "He Who Gets Slapped", for its first performance by the New York City Opera on this occasion.

If this work is not wholly satisfactory in itself, it leaves no doubt in the listener's mind that Mr. Ward has a fertile vein of lyric invention and that he can spin an effective vocal line and accompany it with orchestral color and charm. But the opera has serious faults. Frequently, the music does not reflect the specific emotional implications of the text, notably in Act I. And Mr. Ward is inconsistent in style. What is that unmistakable musical-comedy duet of Consuelo and Bezano doing in Act III?

Part of the trouble is the libretto. For all its fascinating circus atmosphere and flamboyant theatricality, Andreyev's play is sentimental, forced, and full of clichés. At times, Mr. Ward has triumphed over these obstacles, but occasionally he has become enmeshed in them.

The New York City Opera production was admirable. One could almost smell the sawdust and roasting peanuts. Michael Pollock had staged the opera with a keen sense of backstage atmosphere and effective tableaux. Andreas Nomikos' costumes were helpful and his scenery adroit in its suggestion of the adjoining arena. And Emerson Buckley conducted with bracing vigor and incisiveness, if not with the utmost possible refinement and light and shade.

As Pantaloone, David Atkinson gave a creditable performance of a very challenging role. He suffered a slip of memory in his most important aria, and there were other evidences of nervousness and tentativeness, but nonetheless one could see that he had

found the character. Outstanding was Regina Sarfaty, who replaced Brenda Lewis (who was ill) in the role of Zinida, the lion-tamer. Both vocally and dramatically this was a vivid portrait.

Lee Venora made much of the difficult role of Consuelo, which could be completely colorless in less capable hands. Also appealing was Frank Porretta, as Bezano. Again, I must protest against this gifted lyric tenor's abuse of his voice in climaxes. As Count Mancini, Norman Kelley (as was to be expected) had created a polished and searching characterization.

Among the most dramatically effective figures were Phil Bruns and Paul Dooley, as the clowns, Tilly and Polly. Excellent in other roles were Chester Ludgin, as Briquet; Emile Renan, as Baron Regnard; and Will B. Able (he was!), as The Maestro.

—R. S.

The Triumph of St. Joan The Medium

April 16.—Visions real and fancied, a saint and a charlatan formed the subject matter of highly contrasting works in the double bill of Norman Dello Joio's "The Triumph of St. Joan" and Gian-Carlo Menotti's "The Medium". The contrast goes further. The Dello Joio opera arouses respect and admiration for its workmanship and dignity, but it touches the emotions only fitfully; Menotti's musical methods in his popular work invite condescension, but the minute the curtain goes up, the theatre comes alive and the senses are stirred.

"The Triumph of St. Joan" is the composer's third version of an opera on this theme. The first, in three acts, had its premiere at Sarah Lawrence College in 1950. Six years later the NBC Opera telecast the second version, called "The Trial at Rouen" and lasting only 75 minutes. The current work continues for an uninterrupted hour and a half. Restored from the first version is the initial scene with an English sentry; newly added at the end is a long aria for Joan at the stake.

Noble as Dello Joio's theme is, it is also well worn in the theatre, and the composer's libretto is merely a respectful restatement, even if certain moments of Joan's spiritual conflicts never fail to be engrossing. Dello Joio writes lyrically and intelligently for the voice, underpinning the vocal line with an instrumental texture that is restrained in its basic Italianateness, tinged with ecclesiastical austerity, certainly never sensational, sentimental nor cheap. When the television version was done, the impact of the music was considerably greater; perhaps the added length and the lack of a camera's intimacy dissipated this impact, but "The Triumph of St. Joan" seems now only a sincere, well-wrought work that keeps its distance too well.

The production was resourcefully staged by Jose Quintero in striking scenery by David Hays so that the action never faltered, and Herbert Grossman conducted with affection and a fine ear for orchestral sonorities and balance. As Joan, Lee Venora sang a long, taxing part with complete security and a well-focused tone; her dramatic portrayal was exceptionally vivid and her final aria, sung when she is bound to a stake high above the stage provided a most stirring climax to the opera. Mack Harrell was a properly fanatical Cauchon; Frank Porretta, a nostalgic, lonely English sentry; Chester Ludgin, a dark-voiced villainous Jailer. Chester Watson's warm, round voice did much



Fred Fehl

"Wuthering Heights". From the left: John Reardon, Patricia Neway, Phyllis Curtin, Jon Crain, Frank Porretta, Jacquelynne Moody



Fred Fehl

A climactic moment in "Six Characters in Search of an Author"

to make Friar Julien's compassion for Joan intensely real.

In "The Medium", Claramae Turner's harrowing portrait of Madame Flora once again chilled the spectator. Joy Clements, making her debut as Monica, sang with conviction and pleasantly engaging voice. Jose Perez, as Toby, also making his debut, moved with the requisite litheness; and there were telling contributions from Mary Lesawyer, as Mrs. Gobineau; Arthur Newman, and Mr. Gobineau; and Regina Sarfaty, as Mrs. Nolan. Werner Torkanowsky made his debut as conductor, getting dramatic results from the orchestra with a great deal of arm motion.

—R. A. E.

Susannah

April 18.—The first performance of Carlisle Floyd's "Susannah" in the current City Center season was given with a familiar cast; Phyllis Curtin in the title role, Richard Cassilly as Sam, and Joshua Hecht as Blitch. Musically impressive and with much dramatic movement, the production has gained polish since last season. Scene changes have become unobtrusive and the action is more lively and well co-ordinated, notably in the scene in which the four Elders sight Susannah bathing.

The principals, with the experience gained in 12 previous performances, were dramatically convincing and lyrically effective. Miss Curtin seems to have grown in the part; Mr. Cassilly sang with especial eloquence; and Keith Kaldenberg was a vividly effective Little Bat McLean. The Elders were enacted by Chester Ludgin, Jack De Lon, Grant Williams and Arnold Voketaitis; their wives were Ruth Kobart, Mary Lesawyer, Jacqueline Moody and Regina Sarfaty.

Julius Rudel conducted authoritatively, bringing out the strength and songfulness of the music. —D. J. B.

Regina

April 19.—Margot Moser made her City Center debut as Alexandra Giddens in the first of two performances of Marc Blitzstein's powerful opera, "Regina". As the young daughter, Miss Moser gave an attractive portrayal and sang with ease and assurance. She has a strong, sweet voice, one easily heard even in the far reaches of the City Center.

In the title role Brenda Lewis repeated her familiar characterization, a singing and acting performance that could hardly be improved. Elizabeth Carron received an ovation for her touching portrayal of Birdie Hubbard. Others in the cast who have been heard in their roles were Carol Brice, Addie; Andrew Frierson, Cal; Emile Renan, Oscar; Loren Driscoll, Leo; Ernest McChesney, William Marshall; George S. Irving, Ben; Joshua Hecht, Horace; and Edson Hoel, Manders. Samuel Krachmalnick led a very spirited performance. —W. L.

Six Characters in Search Of an Author

April 26.—The flurry of new American operas based upon famous literary works came to an end with the premiere of Hugo Weisgall's "Six Characters in Search of an Author", with libretto by Denis Johnston based upon the play of the same name by Pirandello. The production was one of the finest, and also one of the most difficult, of the season. The opera was, to put the best face upon it, controversial.

In transcribing Pirandello's troupe of actors into a company of opera singers and arranging for the six

characters to confound the company, and also the audience, with the conundrum in musical measures of what is reality and what is illusion in life as well as in the theatre, Messrs. Weisgall and Johnston did as little violence as possible to the Italian dramatist's original. Perhaps too little. The play stands head and shoulders above the opera, even while it is being performed as an opera, and one had the constant impression that Mr. Weisgall had written music for the play rather than an operatic reconstruction of it.

But this is the nettling problem involved in setting any great work of literature as opera. The towering strength of the original, its masterful plotting, its beauty and cogency of speech and all of the other factors which went to make it a masterpiece in the first place are completely sufficient and perfect in themselves, and the musical composer, far from enhancing the work in any way, can only hope that he does not destroy it utterly with his meddling.

Nothing Valuable Added

This is a harsh dictum, and I do not mean to say that the present adapters have destroyed Pirandello's play. They simply have not, in my opinion, added anything valuable to it. The music, though not untalented, is prevailingly astringent except for some lyrical and almost startlingly romantic moments in the second and third acts. The first act is too inter-lucutory for any sustained line, but the dialogue between the director and his singers is frequently pungent and witty—a happy circumstance which Mr. Weisgall appeared unable to turn to musical account, although there are some amusing parodies here and there of traditional operatic style.

The setting is the stage of an opera house in rehearsal condition, with the performers in street clothes, the conductor of the orchestra in a sport shirt, and pieces of scenery and props strewn about. The six spectral characters appear and persuade the director to let them act out their suicidal destiny in place of the operatic cliché his singers are trying to put together. Things rapidly get out of hand and the ephemeral characters depart on a shattering climax of murder and suicide.

There can be nothing but the highest praise for all the participants. In a fairly bewildering work of psychological and musical complexity, the large cast defined their various roles with individuality and conviction, difficult problems of staging were admirably handled by William Ball, and orchestra and chorus, under Sylvan Levin, executed the formidable score with smooth professionalism. Performances of outstanding vividness were given by Ernest McChesney (the Director), Craig Timberlake (the Accompanist), Beverly Sills (the Coloratura), Paul Ukena (the Father), Robert Trehy (the Son), Adelaide Bishop (the Stepdaughter), Patricia Neway (the Mother) and Marc Sullivan (the Boy). —R. E.

Springfield Concert Devoted to Faust

Springfield, Mass.—The Springfield Symphony's annual opera concert, on March 17, was devoted to "Faust". Adele Addison took the role of Marguerite; Giuseppe Campora, Faust; Chester Ludgin, Valentin; and Norman Treigle, Mephistopheles. Two local singers, Irmajean Tooke and Cecile Daigneault, completed the cast. Robert Staffanson conducted.



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INSTRUMENTAL

Red Camp, Jazz-Pianist

George Feyer, Concert and top "Pop" Pianist

Stan Freeman, Pianist-humorist

Boris Goldovsky, "Piano Portraits"

National Artists Sinfonietta, 13 First-chair Virtuosos;

William Haaker, Conductor and Amparo Iturbi, Piano Soloist, (Available West Coast Only)

The Rabinofs, Violin and Piano

Vienna Philharmonic, Herbert von Karajan, Conductor

VOCAL

Continental-Aires, Male Quartet and Piano

The Gay Tyrolians, 16 Singers, Dancers, Instrumentalists

Goss and Whetsel, Baritone and Soprano, "Make A Show"

Karlstrud Chorale, 16 Men Featuring Edmond Karlstrud,

Bass-Baritone with Charles Touchette, Arranger-Accompanist

William Lewis and Earl Wild, Tenor and Pianist

Marais and Miranda, International Balladeers

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DANCE

Ballets Africains, 35 Dancers from French Equatorial Africa

Goya and Matteo, "A World of Dancing"; costumed dances of India, Scotland, Italy, Spain, etc.

Ballet of Finland (by arrangement with Albert Morini)

Rod Strong Dance Quartet

Marina Svetlova, Prima Ballerina, with Two Dancers and Pianist

Zina and Kolya, Russian Dance-duo

National Artists CORP.

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711 Fifth Ave., N. Y. 22, N. Y.

PLAZA 9-6000 • CABLE ADDRESS: NATCONCOR, N. Y.

Leontyne



By
Allen
Hughes

OUR appointment was for two o'clock, but I had not had lunch when I reached the lower and older quarter of Greenwich Village where the little street is to be found. Near my destination a modest corner place—somewhat European in aspect—proclaimed itself a reliable source of “hero” sandwiches, and I went in and ordered one.

Waiting at a table facing the counter, I began to glance through some biographical materials picked up in anticipation of the coming visit. The light was dim, and as I held the pages up to take better advantage of it, I sensed that someone else was becoming interested in them, too. A momentary silence was soon broken by the proprietress behind the counter.

“Isn’t that Lee Warfield in that picture?” she demanded. “Lee Warfield?” I repeated, turning over the sheaf of papers. “Why . . . yes, I guess it is . . . you’re right,” I agreed, slowly making the connection.

“I knew it,” the woman came back confidently. “She’s my neighbor. But what’s that name they’ve got beside her picture?”

“Leontyne Price. She’s a famous singer, you know, and so is her husband, William Warfield.”

“I don’t doubt it a bit, but I must say it hasn’t hurt her any, or him either,” the woman continued. “They’re not home very much, but when they are, they’re real good neighbors. Always time to stop and talk like everybody else. But we just call them Bill and Lee.”

Later, in the monochromatic beige living-room of the tiny Warfield house, Leontyne Price tucked one leg under the other as she settled comfortably into a corner of the sofa and returned her neighbor’s compliment with obvious appreciation and sincerity.

“We really aren’t here very much,” the soprano went on. “This

little interlude is one of the first breathing spells I’ve had in a long time. It’s hardly been a vacation, but I’ve had fun, anyway. Incidentally, I’m sorry your coming down had to be arranged so quickly, but I have to leave again day after tomorrow.”

The lady’s apology was anything but necessary for one who had seen a copy of her current itinerary. Made available to the public recently in an amusing as well as revelatory strip-ticket format, it is fairly staggering in its implications. Between Jan. 19 and April 9 of this year, for example, Miss Price sang a total of 28 recitals in a geographical area bounded by Rimouski (in the Province of Quebec) on the North and East, Eureka, Calif., on the West, and Oceanside, Calif. (down toward the Mexican border), on the South. It should be noted, moreover, that these longitudinal and latitudinal ranges are broad enough to allow for recitals in Seattle, Wash., and Washington, D. C., and for mid-continent singing stopovers in Beloit, Wis., and Winfield, Kan., all of which figured in this particular segment of Miss Price’s schedule.

A Seasoned Trouper

Only a seasoned trouper could contemplate or survive so rigorous a program with the equanimity of Leontyne Price. Since this sort of activity has been her lot from almost the very beginning of her career in 1952, she has gotten around quite a bit. “Dear,” she says in her delightfully matter-of-fact way, “name about any town in this country you can think of, and the chances are I’ve been there.”

It is no secret that Miss Price gets around internationally, too. Between now and the end of August, when she comes back to appear in the Hollywood Bowl with conductor Thomas Schippers (another notable young world traveler),

she will appear in “Aida” and “The Magic Flute” with both the Vienna State Opera and London’s Covent Garden company, as Aida again in six performances of the Verdi opera in the Verona (Italy) Arena, and as soloist in Beethoven’s “Missa Solemnis” at the Salzburg Festival. Interspersed between these engagements will be BBC broadcasts originating from London (two recitals with Gerald Moore at the piano and a Richard Strauss program conducted by Peter Herman Adler), performances of Verdi’s “Requiem” with the Vienna Philharmonic under Herbert von Karajan, and the recording (for RCA Victor) of “Don Giovanni” (in Vienna) and “Il Trovatore” (in Rome).

The sheer beauty of her voice and the reliability of the technique with which she produces it would suffice to make Leontyne Price a sought-after singer in most any company, but these are supplemented by a remarkable artistic versatility that has led her to success in assignments of radically different sorts.

This writer, for example, has memories of two strikingly different, but equally impressive, Price performances. The first is that of her as Bess, the impulsive, sensual, and ultimately fallen object of



William N. Jacobelli
Miss Price and her pianist, David Garvey

Price

An International Career

Has Not Stopped Her

From Being Called at Home

A Good Neighbor

Porgy’s devotion in “Porgy and Bess”. During the two years that she filled the role (marrying William Warfield, who was Porgy at the time, along the way), Miss Price electrified audiences on both sides of the Atlantic with her incandescent portrayal. It was so intense, so elemental, and so seemingly natural that one would not have been surprised to learn subsequently that it revealed virtually the entire range of Leontyne Price’s artistic abilities. This, or course, was anything but true.

Another Extreme

In September 1957, the San Francisco Opera gave the American premiere of Francis Poulenc’s “Dialogues des Carmélites”, an opera dealing with the persecution and eventual martyrdom of a community of Carmelite nuns during the French Revolution. Miss Price was cast as a compassionate woman of humble origin who is elected Mother Superior of the order shortly before the nuns are sent to the guillotine.

The demand here is for serene projection of steadfast faith and monumental courage expressed in terms of abiding maternal concern, and it is difficult to believe that Miss Price’s performance could be bettered by anyone. Her singing, like her acting, reflected all the warmth, tenderness, and essential strength of a truly heroic woman eloquent and profound in simplicity and humility.

Between the extremes represented by Bess and Madame Lidoine, the Mother Superior, lie other characters re-created tellingly by Leontyne Price. She has been Mistress Ford in “Falstaff”, Tosca, Leonora in “Il Trovatore”, and Pamina in “The Magic Flute”.

This fall, in her third season with the San Francisco Opera, she will sing Aida in the opening-night performance and, later, Donna Elvira

in "Don Giovanni". Also this fall, she will make her debut with the Chicago Lyric Opera, singing Thaïs in a revival of the Massenet opera. In addition, she will assume the role of Liù in the same company's production of "Turandot". She will take time out from Nov. 12 through 15 to sing four performances of Samuel Barber's "Knoxville, Summer of 1915" with the New York Philharmonic.

All in all, hers is an impressive array of accomplished and anticipated achievements, imposing enough indeed to turn the head of a less stable personality. But Miss Price seems to know quite well how to appreciate her success without being spoiled by it.

She still remembers very well the people who encouraged her and helped her to become a singer. Among those to whom she pays the greatest tributes are Charles H. Wesley, president of Central State College, in Wilberforce, Ohio, where she studied to become a public-school music teacher, and Mrs. Alexander Chisolm, of Laurel, Miss.

Mr. Wesley urged Miss Price to

cultivate the voice she was discovered to have while singing in the college glee club, and Mrs. Chisolm, a prominent woman in the soprano's home town, made it possible for her to accept a scholarship ultimately offered by the Juilliard School of Music. Miss Price's third great loyalty is to Florence Page Kimball, her teacher of singing since the very beginning of her professional training at Juilliard.

Despite the fame that has come to her, and has come rather quickly it must be added, Leontyne Price remains a vital, realistic young woman who recognizes the necessity of continuing hard work, knows how to make the most of opportunities affording pleasure and diversion, and — more important than anything else, perhaps — holds fast to a keen appreciation and enjoyment of other human beings. Thus, her work as an artist is continually enriched by an instinctive, but communicable, understanding of human experience, while her life as an individual remains simple enough in all essentials to qualify her as a "good neighbor" both at home and abroad.



Young artist winners in the 23rd Biennial Auditions of the National Federation of Music Clubs are (from the left) Robert Brownlee, Diana Steiner, Patricia Lou MacDonald, James Standard

Federation of Music Clubs Meets in San Diego

By CONSTANCE HERRESHOFF

San Diego, Calif.—This city was host from April 19 to 26 to hundreds of musicians and music-lovers from across the nation, who came here for the 30th biennial convention of the National Federation of Music Clubs. A great many artists and speakers and a wide variety of musical ensembles were heard in the week-long session, culminating in a huge choral festival on the final day.

Headquarters of the convention was the U. S. Grant Hotel. Presiding throughout the week was Mrs. Ronald Arthur Dougan, of Beloit, Wis., who was completing a four-year term as president of the organization numbering nearly 600,000 members.

Elected to succeed Mrs. Dougan was Mrs. C. Arthur Bullock, of Canton, Pa. Other major officers elected were Mrs. Clifton J. Muir, of Coral Gables, Fla., national vice-president; Mrs. Fredrik Marin, of East Lansing, Mich., recording secretary; and Mrs.

Frank H. Freeto, of Pittsburg, Kan., treasurer.

New regional vice-presidents are Mrs. Doris Allbee Humphrey, of North Bergen, N. J., for the Northeast; Mrs. Frank Vought, of Paincourtville, La., for the Southeast; Mrs. Charles A. Pardee, of Chicago, for the Central region; and Mrs. Eli Weston, of Boise, Idaho, for the West.

Mrs. Hazel Post Gillette, of Fort Worth, Texas, heads the Council of District and State Presidents; Mrs. Harry A. Combs, of Columbus, Ohio, the Student Department; Mrs. W. Paul Benzinger, of Oconomowoc, Wis., the Junior Department.

Winners in the Federation's famous Young Artist Auditions, a feature of each biennial convention, were Patricia Lou MacDonald, of Portland, Ore., soprano; James Standard, of San Francisco, bass-baritone; Diana Steiner, of Philadelphia, violinist; and Robert Brownlee, of Provo, Utah, pianist.

The Federation made 430 awards



Newly elected officers of the National Federation of Music Clubs are (from the left) Mrs. Fredrik Marin, recording secretary; Mrs. Frank H. Freeto, treasurer; Mrs. Clifton J. Muir, vice-president; Mrs. C. Arthur Bullock, president

in its fourth annual Parade of American Music, held during February 1959, given to groups presenting all-American programs of unusually high caliber. Mrs. Ada Holding Miller, of Providence, R. I., past national president and chairman of American Music for four years, submitted the report.

In its Crusade for Strings, the Federation gave 165 awards for unusual achievement in encouraging the playing of string instruments. Lena Milam, of Beaumont, Texas, was chairman of the project.

During the convention, the organization made four Federation citations and four Presidential citations to distinguished figures in the field of music. The former went to Van Cliburn, pianist; Boris Goldovsky, lecturer and opera director; Mrs. Julia Fuqua Ober, past president of the federation; and Julius Rudel, director of the New York City Opera.

Recipients of Presidential citations were Dr. E. Thayer Gaston, past president of the National Association for Musical Therapy; Guy Fraser Harrison, conductor of the Oklahoma City Symphony; Pierre Monteux, former conductor of the San Francisco Symphony; and the Southwestern Symposium of Contemporary Music of the University of Texas.

Additional awards were conferred on the Hon. Frank Thompson, Jr., New Jersey Congressman, for his activities on behalf of cultural legislation; Governor Luther Hodges of North Carolina, the first governor to proclaim February as American Music Month; Leroy Robertson, composer; and Paul Cunningham, retiring president of the American Society of Composers, Authors, and Publishers.

The Federation's third annual award for the individual or organization making the greatest contribution towards the promotion of American music overseas was presented to the Philadelphia Orchestra for its 1957-58 European tour programs.

Among musical events heard by convention delegates were concerts by the Los Angeles Philharmonic, with Georg Solti as guest conductor, and by the San Diego Symphony, with George Barati as guest conductor.

Operatic presentations ran the gamut from the 13th-century "Robin and Marion", performed by the opera workshop from the Inspiration Point Fine Arts Colony, Eureka Springs, Ark., to "Gallantry" by the contemporary American Douglas Moore, presented by the UCLA Opera Workshop.

Chamber music was presented by the noted Paganini Quartet and by the Tucson String Quartet. The Univer-

sity of Portland String Ensemble was also scheduled for an appearance.

Past winners of the Young Artist Auditions were heard during the convention. Among them were Nan Merriman, mezzo-soprano, as soloist with the Los Angeles Philharmonic; McHenry Boatwright, baritone; Ivan Davis, pianist; Stanley Plummer, violinist; and John Browning, pianist, who won the Federation-sponsored Steinway contest in 1955.

Appearing at the formal banquet on April 24 were Marais and Miranda, international balladeers. Igor Gorin was baritone soloist with the San Diego Symphony.

The large roster of speakers included George Barati; Roberta Bitgood; Harry Callaway; Ernest Charles; Karl D. Ernst, president of the Music Educators National Conference; Lukas Foss; Joseph E. Maddy, of the National Music Camp; Nikolai Sokoloff, founder of the Cleveland Orchestra; and Sigmund Spaeth.

Participating in a choral workshop under the direction of Grant Fletcher were Leon Dallin, Robert Heninger, and Roger Wagner. An audio-visual education panel comprised Miklos Rozsa, motion-picture composer; Mel Baldwin, announcer; Henry Mancini, television composer; and Sigmund Spaeth. Opera workshop activities were discussed by Mrs. Leiland Atherton Irish, Paul Banham, and Jan Popper.

Official hosts for the convention were the 11 states of the Western Region—Arizona, California, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming. Mrs. Charles H. Pascoe, of Tucson, Ariz., was national convention chairman, and Mrs. Helen Crowe Snelling, of La Jolla, Calif., was local chairman.

Albuquerque Hears Ninth Symphony

Albuquerque, N. Mex.—With the first performance here of Beethoven's Symphony No. 9, the Albuquerque Civic Symphony closed its 27th season, on April 2. The enthusiastic audience gave a standing ovation to Maurice Bonney, conductor; the soloists—Mary Schoenfeld, Darlene Evers, William Wilcox, and Sherman Smith — and the members of the Civic Chorus and Symphony. Preceding the symphony, Fredell Lack was soloist in Prokofiev's First Violin Concerto.

Recently re-engaged with a three-year contract, Mr. Bonney has announced the expansion of the youth concerts for next season. —I. W. G.



Mephisto's Musings

Hard-Working Demons

Congratulations again are in order for Julius Rudel, general director of the New York City Opera Company and the demons he gets to work for him (harder working than any demons I've been able to find in some time) upon another outstanding season of American opera in co-operation with the Ford Foundation.

There were 28 performances of 12 different operas, with a total attendance of 70 per cent of capacity (only a fraction off from last year's total). The season included the world premiere of Hugo Weisgall's "Six Characters in Search of an Author", the American premiere of Lee Hoiby's "The Scarf", the New York premiere of Carlisle Floyd's "Wuthering Heights", and the first stage performance of Norman Dello Joio's revised "The Triumph of St. Joan" (known in its television version as "The Trial at Rouen").

The most popular opera, and the most frequently performed (seven times), was Kurt Weill's "Street Scene", based on the Elmer Rice play.

The musical and dramatic quality of the 12 works varied widely and drew equally varied response from public and press. The most impressive thing about the season was the expertness and the devotion that went into the preparation of the 12 productions. Time was frighteningly short, the casts often were very large and some of the scores were extremely difficult.

Obviously a labor of love, and a brilliant one, on the part of all participants, this season was an achievement of the first order for which everyone interested in contemporary music must be deeply grateful.

Innocents Abroad

When, and if, President Eisenhower and Premier Khrushchev meet at the summit, an important item on the agenda may well be musicians and dancers — mostly dancers. The political involvements of these seemingly guileless creatures have been hitting the front pages more frequently than Sputnik and its numerous American and Russian progeny.

An ondine turning up in an unaccustomed cloak-and-dagger role was Margot Fonteyn, bright, particular star of Britain's Royal Ballet, who was arrested by officials of Panama on suspicion of revolu-

tionary activity against President Ernesto de la Guardia's government. It was really her husband, Roberto Arias, publisher of a Panamanian newspaper and son of a former President of the Republic, who was being sought. He managed to slip away from authorities during a yachting trip with his wife, but Dame Margot was seized when she returned to Panama City.

After intervention of British authorities, she was permitted to leave the country and return home to England. Extradition proceedings apparently will not be pressed against her. Miss Fonteyn's mother's reaction was "fiddle-sticks!", or something equally appropriate.

In Russia, Igor Moiseyev, director of the dance troupe bearing his name which enjoyed a highly successful tour of the United States last year, was under official censure for giving too glowing an account of life and art in decadent America. He is said to have regaled an audience of 600 actors, dancers, musicians and writers in Moscow for three and a half hours on the quality and scope of cultural life in this country and he made a point of saying that even relatively well-informed Soviet citizens in the artistic world had been badly misinformed about the state of culture and life in the United States.

As often happens in Russia, nothing might have come of this incident had not a lengthy résumé of Mr. Moiseyev's remarks appeared subsequently in the *New York Times*. When this happened he was summoned to the office of the Minister of Culture, N. A. Mikhailov, and informed that his speech lacked "balance", i.e., it had not contained the standard Soviet criticism that, while Americans are a warm and hospitable people with a rich culture, they are often deprived of political and cultural self-expression by archaic institutions that favor the rich.

Mr. Moiseyev thereupon expressed, with what I hope was not ill-advised candor, his disappointment with the fact that such reprimands and controls on distinguished and loyal Soviet artists were still felt to be necessary. I look forward to seeing Mr. Moiseyev back in the United States again sometime — and in good health.

Meanwhile, the Bolshoi Ballet and the Soviet Army Chorus have become subjects of controversy. The *New York* correspondent of *Izvestia*, N. Karev, cabled his paper that the critics of the *New York Times*, *Time*, and *Newsweek* were trying to "weaken the interest in the performance of the Bolshoi Ballet by adverse reviews in contrast to the happier public re-

ception" and implied that the State Department had a hand in the criticism because it "does not like the successful cultural development."

I am sure this came as stunning news to John Martin and other dance critics in New York who have surprised some of their readers by going head over heels for the Russian dancers and being more indulgent with them than with American and British counterparts.

The same Mr. Karev, whose talents as a reporter seem somewhat limited, also told his paper: "The development of cultural exchange is not to the liking of somebody" — this in reference to a polite but firm no-thank-you from the State Department to a Russian offer to send their Army Chorus and Dance Ensemble as the next group attraction in the cultural exchange.

State's reason for the refusal, which I concede sounds a bit lame, was that the appearance of a group in Soviet Army uniforms might create unpleasant reactions among our people. I rather doubt that uniforms of any description, including those worn by the Little Men from Mars, would seriously disturb many Americans in this thermonuclear age. Besides, the troupe are not soldiers but professional entertainers. The Russians, on the other hand, have said they would welcome our Marine Band, uniforms or no uniforms. But none of this means that "The development of cultural exchange is not to the liking of somebody", as the *Izvestia* man so fatuously put it.

All of which reminds me more and more of a gang of kids in the back lot yelling up a storm over megas and glassies.

To the Rescue

The National Music League, which in the past has arranged artist-exchanges with France, Italy, Brazil, and Mexico, recently tried to set up a similar deal with Poland. It planned to send the Leventritt Award winner Anton Kuerti on a tour of Poland and import the Polish pianist Ryszard Bakst for a tour of the United States. For this purpose the League, a nonprofit organization, sought the sum of \$750 from the American National Theatre and Academy, which administers our International Exchange Program — the sum to help cover the costs of Mr. Kuerti's travels. The appeal was denied, threatening the whole proposal. When this became known, none other than S. Hurok contacted Alfred A. Rossin, head of the League. Indignant at ANTA's action, he said that he personally would send a check for \$750 to make the project possible.

Slighted Anniversary

In the celebrations honoring such titanic composers as Handel, who died 200 years ago, and Purcell, who was born 300 years ago, there has been a tendency to overlook another anniversary, the centenary of Victor Herbert's birth. To be sure, Herbert's lasting contributions to serious music are largely pop-concert material, but the melodies from his light operas give every evidence of delighting people for generations to come.

The American Society of Composers, Authors and Publishers, of which Herbert was one of the most influential founders, has been paying tribute to the Irish-American composer in various ways. But I was happy to learn of another observance, this time by the Pittsburgh television station KDKA. Mindful of the fact that Herbert was conductor of the Pittsburgh Symphony from 1898 to 1904, KDKA personnel staged a three-day festival, April 2 to 4, in honor of the city's former illustrious citizen. (My satanic nature must point out that the event served to promote the station's recent acquisition of the Paramount Film Library, which included the film "The Great Victor Herbert", shown during the festival.)

The festival was held in Shady-side, often referred to as the Greenwich Village of Pittsburgh, the area in which Herbert resided. Time was turned back a half a century for the event. Walnut Street merchants were persuaded to decorate their shop windows in the style of the period. In the evening, ancient automobiles, horse-drawn buggies, tandem bicycles, medicine men plying their wares, curbstome orators, Indians, a German band, organ grinders, and suffragette sympathizers made their appearance.

Of permanent value was the placing of a plaque on the home where Herbert lived for six years. (The exact house was in question until three people who knew Herbert in his Pittsburgh days were tracked down: a music pupil, his barber, and the man who owned the hotel where the composer ate.)

Only One Maria

My La Scala imp writes gleefully, though somewhat belatedly, a bit of Callasiana which I haven't the heart to withhold from you devotees of the turbulent diva who may be keeping scrapbooks. By way of preamble, perhaps I should note that the Biffi Scala referred to is a restaurant attached to the left facade of the opera house to which everybody who is anybody in the world of opera, from chorus boy to

prima donna, repairs at least once a day to get the low-down on everybody else. It also is known affectionately, for obvious reasons, as the Snake Pit. Says the imp:

"I was sitting at Biffi Scala a few evenings ago having an after-dinner coffee when Renato Cantoni, a leading Milan banker and ex-fan of Maria Callas arrived pale-faced with the news that Ghiringhelli (Antonio Ghiringhelli, managing director of La Scala) had told him that Callas had collapsed with a heart attack in London during the recording of "Lucia"; the news had just come through on the Italian News Agency tape.

"In five minutes the story had passed from mouth to mouth in the theatre where a performance was taking place, and I was asked to act as English interpreter by Callas' most faithful admirer, Dr. Emanuele Jacchia (now almost a member of the Meneghini Callas household), who was in a state of collapse himself with the news, and to telephone the Savoy Hotel in London from the Biffi Scala to ask for information.

"This I did and was told that they knew nothing. By this time the Biffi was full of anxious newshounds and the theatre was almost empty. I then was asked to telephone again to London, this time to Lord Harewood's residence. But he was in France, his wife was out, and his servant spoke only Hungarian.

"The Associated Press, in the meantime, had sent a cable to London and received a reply (it was almost midnight by then) saying that Callas had been seen eating like a wolf at a fashionable restaurant and looked OK.

"When I saw Maria two days later here in Milan, she said the story originated with the French Consul in London who had casually mentioned to someone that 'Maria has had a heart attack', but it was another Maria (the Consul couldn't remember which one).

"Despite the feeling about her here, the story put literally all of musical Milan in a flap—just as though the President or somebody had had a heart attack!"

Nobody Won

A memo on music and international relations as reported recently in an English language newspaper in Brazil:

"A furious fight was waged the other night in Rio's Teatro Municipal at the first night of the Soviet ballet between the conductor (Russian) and the orchestra (Brazilian). It was explained later that, the program having been altered, not all parties concerned were informed of the change. That's why the orchestra tried to play one piece while the conductor was conducting another one. The match ended with a tie.

"On the same night, the harp—or perhaps the harp player—was so much out of tune that the conductor raised his arms and grasped his head in despair. It was a tragic gesture worthy of being perpetuated in Bronze, so eloquent was it."

Advanced?

I found myself on April 7 at the Kaufmann Concert Hall to hear a program of advanced music. I like to keep abreast of the times, even if little since "Faust" continues to hold my interest, though I must admit "Mefistofele" has its points! What attracted my interest on this program was a number titled "Sulpher" [sic], a substance on which I consider myself an authority.

Not wanting to miss a moment of the concert I got there before the program began just in time to see one of the participants approach the orchestra pit with a toy machine gun and ask which piece it would be played in. Surrounded by flower pots, a washboard, New Year's Eve noisemakers, the man in the pit gave an answer that I was unable to hear. But soon my curiosity was satisfied, for when the curtains parted, one of the members of the Audio-Visual Group, which was performing the work, was shooting the weapon at a large chart. Other young people, one with a toy telephone, some with various types of rattles and other paraphernalia, were also looking at it. Could this have been the music? The lights changed from amber to red, but the players continued their noisemaking without apparent notice. Someone broke a bottle, and this was swept up. After watching this for several minutes, I was completely perplexed, and my program did not help me either. It said the piece was Alfred Hansen's "Alice Denham in 48 seconds."

Well, the next work was a Suite by Christian Wolff, and this was performed by the pianist David Tudor. The sounds that came from the instrument reminded me of my favorite cat walking across the keyboard, but the composer must have had some plan in mind, since Mr. Tudor seemed to be playing from music.

Then the Audio-Visual Group returned to offer Dick Higgins' "Six Episodes for the Aquarian Theater". It began with "the escape of the goose from the wild bottle", which consisted of a young man washing himself with green paint in a hip bath, then stamping and crawling across a piece of paper to create some sort of art work. I was appalled.

I did remain, though, to hear the final work on the program, John Cage's "Music of Changes", which was performed on the piano by Mr. Tudor. I listened for some time to the percussive sounds that came from the instrument and even watched the performer reach inside the instrument to pluck a few strings. But after a while even my strong nerves couldn't take it, and I fled back to my accustomed habitat, which I now consider much safer and saner.

Mefistofele

HELEN ALEXANDER

SOPRANO

OUTSTANDING EUROPEAN TRIUMPHS



PHOTO: ABRESCH, N. Y.

LONDON — "Belonging to a fine school, Miss Alexander has a musical line and an attack which could be envied by many younger singers."

Daily Telegraph, April 17, 1958

MADRID — "Mme. Alexander proved herself an artist of great ability and intelligence of portrayal and interpretation."

La Prensa, May 9, 1957

LISBON — "A name we will remember is the American artist Helen Alexander. She displayed command of a wide range of styles and schools."

O Circulo, May 15, 1957

BARCELONA — "North America should be proud of this ambassadress who is giving an all too small tour in Spain."

El Noticiero, May 2, 1957

ANNUAL EUROPEAN TOUR

OCT. - NOV., 1959

IN AMERICA:

Jack Adams
210 E. 73rd St.
New York 23, N. Y.

IN EUROPE:

Michael Rainer
45 Rue la Boetie
Paris, France

Washington Opera Society Offers Excellent Falstaff

By CHARLES CROWDER

Washington, D. C. — In keeping with what is fast becoming a tradition for success, the Opera Society of Washington presented an excellent production of Verdi's "Falstaff" as the last in its 1958-59 series. Paul Calloway exhibited unusually fine musical powers in using all the performers under his direction to penetrate the intricacies of ensemble and comedy in this lustrous score. His reading was one of intimacy rather than flamboyance.

Throughout the opera, Robert O'Hearn's sets prompted enthusiastic approval from the audience. His imaginative and colorful use of the limited space of Lisner Auditorium lent dimension to the necessarily cramped staging of Nathaniel Merrill — the action was always enlarged against Mr. O'Hearn's inspired perspectives. And too, the lighting by James Waring always enhanced, never hampered, this remarkable effect.

Acting and singing in a truly gifted characterization of Falstaff was Ralph Herbert. In counterplay were Eunice Alberts as a devilish Dame Quickly, Mildred Allen as Nannetta, Cecilia Ward as Meg, Maria di Gerlando as Alice Ford, Robert Trehy as Fenton, Charles Anthony as Fenton, Lee Cass as Pistol, Enrico de Giuseppe as Bardolph, and Hugues Cuenod as Dr. Caius. The National Symphony exhibited its unique capacity for sonorous yet instrumentally distinct chamber ensemble.

Leontyne Price Recital

Leontyne Price appeared in recital at Constitution Hall on April 5 to an audience that received her warmly and with great appreciation of her art. She gave an afternoon of the most varied nature in vocal style and literature. Handel and Mozart led to a group of four Wolf songs, of which "Morgentau" and "Lebe wohl" found the audience reluctant to disturb such beauty with applause. "In questa reggia", from "Turandot", found Miss Price communicating musically and dramatically in a manner that was spellbinding, as she did in other portions of the program.

Four one-act, 30-minute operas premiered at the Catholic University of America on April 3, are receiving nationwide NBC television network showing this May. The four operas, commissioned by the National Council of Catholic Men, are to be seen on the Catholic Hour on four successive Sunday afternoons. Although each of the operas enjoys musical success in itself, the extraordinary aspect of the premiere was that the music school of the University holds all four composers as faculty members: William Graves, George Thaddeus Jones, Fr. Russell Woollen, and Emerson Meyers.

"The Juggler", the first of the four operas, takes its story from "The Juggler of Notre Dame". On the festival-feast day of the Virgin Mary, the deaf-mute juggler offers as his gift a small bouquet of wild flowers, given

with his overwhelming love. Being disgraced publicly by the Padre, who, in Jean Lustberg's libretto, preaches materialistic self-absorption, the juggler is humiliated only to be lifted to immortality by the miraculous coming-alive of the statue-image to which the gifts had been presented. With miracles at work, William Graves construed his music to suit the sentiment of the story. Most effective is his use of madrigal texture in several chorus scenes: closely knit harmony and narrow melodic line.

"The Cage", by George Thaddeus Jones, presents the taut story of present-day man held immobile by his surroundings. Henry, tired of his job as an elevator operator, and more tired of the outlandish demands made by his deaf widow-mother, gives his attention to travel folders and thoughts of casting himself out of his "cage". When verging on departure, he sacrifices personal freedom to the future, more complete happiness of his only sister, who can then leave the cage to marry above her station. The libretto by Leo Brady is terse, poignant, and distinctive in its sharp clarity. In combination with Mr. Jones's score, the details of which dramatize each line as well as the over-all situation, the result is the unbelievable completeness and reality with which such a complicated situation has been revealed in one half-hour.

Suburbia and keeping up with the Joneses serves as subject matter

for the third opera, "The Decorator". With a brittle, sophisticated, and comic commentary on ambitious wifery as libretto, Russell Woollen has musically matched the text by juxtaposing a transparency of texture on an intoxicating rhythmic drive. The music and text are inseparately wedded and throughout the total is witty, charming, and frolicsome.

Emerson Meyers' opera, "Dolcedo", adheres more to traditional operatic form and flavor. In a score ingeniously constructed on four melodic fragments, Mr. Meyers uses leitmotif, set arias, metered recitative, and chorus commentary to create a musical flow of highly emotional and intellectual impact. Four distinct characters form the story: Dolcedo, an aging philosopher, the paradox of spiritual realism and human optimism, who has gone to live in a convent of perpetual prayer in Rome; Sister Leo, a portrait of Impatience, who attends Dolcedo's illness; Sister Ursula, Confidence and Tenderness; and Fr. Richard, personal Hesitancy and Faith-above-All. A dry and distant libretto by Dominic Rover, O.P., finds warmth under Mr. Meyers' pen as each character comes alive with descriptive musical moods.



Stefan Dobert

A scene from "Falstaff" in the Washington Opera Society production. Standing, from the left: Charles Anthony, Ralph Herbert, Eunice Alberts. Seated, left: Mildred Allen

Los Angeles Pays Tribute To Philharmonic Conductor

By ALBERT GOLDBERG

Los Angeles.—Tribute was paid to the memory of the late Eduard van Beinum at the final concerts of the Los Angeles Philharmonic, on April 16-17. At the opening of the program the players assembled without a conductor and while the audience stood in silent attention played Bach's "Komm, süßer Tod".

Mr. Van Beinum's two seasons as conductor and musical director had made him greatly beloved by musicians and public both as a man and a conductor of inspired gifts. He was on leave of absence because of ill health during the current season, but his return had been expected for 12 weeks next year. At the present writ-

ing no announcement has been made concerning conductors for the 1959-60 season except that Georg Solti will conclude the season with seven subscription concerts and two weeks of touring.

Mr. Solti was the guest conductor for the final two subscription concerts of the present season. On April 9-10 he directed an all-Beethoven program in which the orchestral portions consisted of an intensely dramatic reading of the "Coriolanus" Overture and a stirring interpretation of the "Eroica" Symphony that had strong individuality and great expressiveness yet kept well within the bounds of appropriate Beethoven style. Artur Schnabel was the soloist in the "Emperor" Concerto, playing the

familiar work with a majesty and scrupulousness of detail unusual even for this great pianist.

Mr. Solti's conducting produced splendid playing at the final concerts, on April 16-17. Haydn's Symphony No. 102, in B flat, was crisp, meticulous and highly articulate, and the complete score of Stravinsky's "Petrouchka" was set forth with vivid color and imagination, heightened by a sharp rhythmic sense and a compelling feeling for the theatrical quality of the music.

Nan Merriman enjoyed great success as the soloist. She sang Mozart's Scena and Rondo, "Ch'io mi scordi di te" with superb musicianship; the taxing florid passages were secure and became incidents of the dramatic expression, and the voice was always warm and rich in quality and highly flexible in nuance and phrasing. Shirley Boyes's piano obbligato and Mr. Solti's expert accompaniment contributed greatly to this notable realization of the Mozart style. In the second half of the program Miss Merriman sang Falla's Seven Popular Songs with a great variety of tonal color and a vibrant sense of the earthiness and gusto of the music.

Basile Concludes Series

Arturo Basile conducted the last of his three pairs of concerts on April 2-3. The program was uncommonly short and like his previous ones relied heavily on the operatic literature, with the Overture to Mozart's "The Marriage of Figaro"—played with a mere handful of strings to offset the normal complement of winds and brass—the Good Friday Spell from Wagner's "Parsifal", and the Overture to "Rienzi". Mr. Basile has a theatrical feeling for these works and makes the orchestra play with admirable precision, though in an extended symphonic work like Dvorak's Symphony No. 2, which formed the main body of the program, he is less comfortable.

Benjamin Britten's "The Turn of the Screw" was given a West Coast premiere by the UCLA Opera Workshop under Jan Popper's direction to open the UCLA Spring Festival in Schoenberg Hall. It had four performances on April 15, 16, 17, 18. This was one of the best productions by a local opera group. Mr. Popper realized the subtle effects of the score in masterly fashion and the small orchestra played excellently. The sets of Barry McGee permitted the necessary quick changes of the many scenes, and the lighting was uncommonly effective. Lotfollah Mansouri's direction was resourceful in giving action and movement to the story. A talented group of well-trained young singers both sang and acted with exceptional skill at the first performance: Richard Robinson as the Prologue, Maralin Niska as the Governess, Billie Potton and Ann Dubin as the children, Barbara Patton as Mrs. Grose, Alfred Jensen as Quint, and Patricia Talbot as Miss Jessel. In later performances Mr. Robinson and Mr. Jensen alternated roles, and alternates in the other parts were Ella Lee, Steven Tosh, Caterina Micieli, and Carolyn Gibson.

The season's final Monday Evening Concert, on March 23, presented Schoenberg's "Pierrot Lunaire" with Robert Craft conducting and Marni Nixon as the reciter.

Personalities

Vital statistics: Mr. and Mrs. **George London** became the parents of a boy, Mark David, on April 5 in New York City. Mr. and Mrs. Eugene Kash (**Maureen Forrester**) announce the birth of their third child, a son, who was born on April 25 in Montreal. Mr. and Mrs. **George Loinaz (Irene Dalis)** became the parents of a girl, Alida, on April 10 in New York City. Mr. and Mrs. **Harry Beal** have announced the birth of a son, Martin Long Beal, on April 8 in New York City. Mr. Beal is an associate in the Judson, O'Neill, and Judd division of Columbia Artists. Mr. and Mrs. **Jonathan Sternberg** became the parents of a daughter, Tanya, on March 3 in Brussels. Mr. and Mrs. Peter Marin became the parents of a son on Jan. 21 in New York City. The mother is the soprano **Delia Rigal**.

Artur Schnabel was honored on April 30 at the Musicians Emergency Fund annual meeting, which was held in New York City. The award was presented by Commissioner Richard C. Patterson in recognition of the pianist's philanthropic activities in the City of New York. Mr. Schnabel is vice-president and trustee of the Musicians Emergency Fund and has contributed the proceeds of a number of concerts to the organization and its subsidiary, the Hospitalized Veterans Service.

Sarah Fleming, soprano, and John Schickling, of Columbia Artists Management, will be married on May 30 in New York City.

Joseph Szigeti was recently honored by the Royal Academy of Music (London) by being elected an honorary member and by the American String Teachers Association. The latter's recognition was in the form of a citation that read "of his long and valuable service to the development of music culture in America".

Robert Mueller will be the piano soloist in an all-Gershwin concert of the Miami Symphony, under d'Artega, on July 19.

Henryk Szeryng is currently on a tour that will take him to England, the Continent, the Middle East, and Africa.

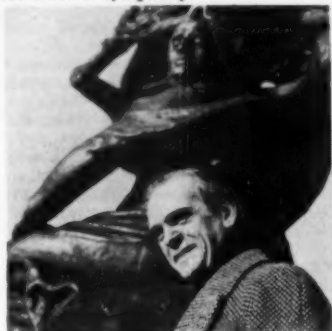
Julius Rudel, director of the New York City Opera, received the \$1,000 Alice M. Ditson Award for his "distinguished service to American music". Jacques Barzun, dean of faculties and provost of Columbia University, presented the award at a reception in New York City on April 29.

Marcel Grandjany left the United States on April 13 en route to Paris for his first visit there in many years. The harpist will give a concert there, celebrating the 50th anniversary of his first appearance in Paris. He will be abroad for six weeks and will also play in Lausanne, Luxembourg, and London.

Gabriel Banat fulfilled in April orchestral, recital, and radio engagements in Munich, Hamburg, Baden-Baden, The Hague, Amsterdam, and London.

John McCollum will sing Orpheus in "Orpheus in the Underworld" at

the Stratford Festival in Canada. Later the tenor will go to Tanglewood to sing in the Berlioz "Requiem" with the Boston Symphony.



Witold Malcuzyński visits the restored Chopin monument in Warsaw. The Polish pianist performed at the Wawel Castle in Krakow recently and was decorated for his efforts to secure the return from Canada of Polish treasures kept in that country since the start of World War II.

George Barati, left, conductor of the Honolulu Symphony, and the pianist **György Sandor** join in the celebration, at right, of Hawaii's statehood on the occasion of Mr. Sandor's appearance as soloist.



Franz Allers conducted "Meet Me in St. Louis", the musical comedy that was presented by CBS Television on April 26.

David Johannesen, son of **Grant Johannesen**, celebrated his 13th birthday at a dinner following his father's appearance with the Allentown (Pa.) Symphony. From the left: Donald Voorhees, conductor of the orchestra; David; Mr. Johannesen.

Charles Holland is currently singing with The Netherlands State Opera, appearing in such roles as Othello and in "Aida" and "The Marriage of Figaro".

Claire Watson has been re-engaged to sing the Marschallin in "Der Rosenkavalier" at Covent Garden in May and June. The soprano will be heard at the Munich Festival this summer as Elisabeth in "Tannhäuser", Fiordiligi in "Così fan tutte" and the Countess in "The Marriage of Figaro".

Herbert Graf left the United States on March 11 to stage Rimsky-Korsakoff's "Ivan the Terrible" for the opera in Palermo. He will then go to London to prepare a new production of "Parsifal" at Covent Garden for a May 15 opening. His other activities include staging "The Girl of the Golden West" at Red Rocks, Colo., this summer and producing this fall the first scenic presentation in America of Handel's "Belshazzar" at the University of Indiana.

Joan Carroll has signed a two-year contract with the Hamburg State Opera as leading coloratura soprano.

Brian Sullivan made his European debut at the Vienna State Opera on May 8, as Erik in a new production of "The Flying Dutchman", which was conducted by Karl Boehm.

Van Cliburn received the AMVETS Silver Helmet Award on May 1 at ceremonies that took place in Washington, D. C. The pianist was given the award by Sen. Edmund S. Muskie, who referred to the pianist's triumph in the Tchaikovsky competition in Moscow.

Lillian Kallir, pianist, will be soloist with the Berlin Philharmonic, under Herbert von Karajan, on May 22, 23, and 24.



The **Little Singers of Paris** will again tour the United States next season. Monsignor Mailet has reported that before the start of the tour, scheduled for Oct. 1, the boys must go to Niagara Falls. In the years that the Little Singers have been traveling each year's group has visited

the famous sight, and each year's group has told the next year's group of its wonders.

Claudio Arrau has completed the playing of two cycles of the Thirty-Two Beethoven Sonatas. One was given in Berlin, the other in Hamburg. He resumes the cycles again, in Zurich on May 5, and in London on June 3.

Ilona Kombrink made her debut with the Philadelphia Orchestra in the Ann Arbor May Festival on May 3 in Handel's "Solomon", with Thor Johnson conducting. Other engagements include appearances over CBC, at the Moravian Festival, the Penninsular Music Festival, and the Toronto Opera Festival.

Mary Curtis Verna, after completing her current season at the Metropolitan, will appear in the opening of the Cincinnati Summer Opera on June 20 in "Aida" and will also sing in "Andrea Chenier" there on July 8. She will make her debut at Lewishohn Stadium on July 9 and will appear in Chicago on July 18 and 19.



Pierre Fournier (right) is shown by his colleague **Rostropovich** some of the sights of Moscow. Mr. Fournier recently gave six concerts in Russia.

Isaac Stern was scheduled to be visited by Edward R. Murrow on his "Person to Person" television program on April 24.

Marais and Miranda left the United States in early May for a tour of South Africa. Before their return in October, they will perform in Yugoslavia for two weeks.

Samson Francois arrives in the United States in October. The pianist's engagements include concerts in Washington on Dec. 17 and at Carnegie Hall on Nov. 6.

Louis Sgarro has been engaged to sing Mephistopheles in "Faust", Ramfis in "Aida", and a solo role in the Verdi "Requiem" during the opera season at Split, Yugoslavia, from July 12 to 25.

Maryan Filar will perform at the Robin Hood Dell in Philadelphia on July 21 the Chopin E minor Piano Concerto in the new orchestration by the late Polish composer Tadeusz Kassern. Frederic R. Mann, president of the Dell, commissioned Mr. Kassern to reorchestrate the concerto for Mr. Filar, and this will be the first performance.



Guelph, Ont.—Edward Johnson, a leading tenor of the Metropolitan Opera from 1922 to 1935 and general manager of the company from 1935 to 1950, died here on April 20 at the age of 80. He collapsed in the foyer of Guelph Memorial Gardens, where the National Ballet of Canada was about to open. He died in a hospital 30 minutes later of coronary thrombosis.

Funeral services were conducted in this, his native city, on April 24, and he was buried here. A memorial service for Mr. Johnson was held on May 1, in New York in the chapel of St. Bartholomew's Protestant Episcopal Church. Licia Albanese sang the "Ave Maria" from "Otello". The overflow crowd paying tribute to the former director included many of his colleagues at the Metropolitan and leading figures in the musical world. His daughter, Fiorenzina; her husband, George Drew; and their daughter were also present.

By RAYMOND A. ERICSON

A DISTINGUISHED artist, a beloved personality, and a handsome man, Mr. Johnson had a long, successful career that was brought to a climax with his years as head of the Metropolitan in a particularly turbulent and critical period in the company's history. It was an era that, as Irving Kolodin writes in "The Story of the Metropolitan Opera", "had more complexities and perplexities than any preceding one".

He inherited from his noted predecessor, Giulio Gatti-Casazza, a deficit-ridden company in the middle of the Depression years. At the outset he was faced with financial difficulties and the restrictions imposed by them and by the stipulations of contributing organizations. He had to cope with the growing demands of increasingly stronger unions, and he had to guide the company through the war years when good, experienced talent was often unavailable. Mr. Johnson not only managed to keep the Metropolitan going, but he even managed to produce three seasons without a deficit (although with little or nothing in the way of new productions), and to introduce many ideas in running the organization.

New Policies in Management

His era saw the inauguration of the Metropolitan Auditions of the Air, of the Saturday afternoon broadcasts, of student matinees sponsored by the Metropolitan Opera Guild, and of extensive cross-country tours. Two

spring seasons at reduced prices were tried out and dropped—among other things, the house proved too uncomfortable in warm weather. The percentage of American artists on the roster grew enormously, and when he departed, Mr. Johnson had built up an American wing that included such singers as Helen Traubel, Eleanor Steber, Astrid Varnay, Regina Resnik, Dorothy Kirsten, Nadine Conner, Patrice Munsel, Risé Stevens, Blanche Thebom, Margaret Harshaw, Jean Madeira, Martha Lipton, Jan Peerce, Richard Tucker, Charles Kullman, Brian Sullivan, Eugene Conley, Leonard Warren, Mack Harrell, Frank Guarrera, Robert Merrill, Walter Cassel, Robert Weede, Jerome Hines, and many others.

Added Masterpieces to Repertoire

Most important of Mr. Johnson's contributions, perhaps, was his restoration to the repertoire of relatively neglected masterpieces there — "Le Nozze di Figaro", "The Magic Flute", "Orfeo ed Euridice", "Otello", "Falstaff", "Un Ballo in Maschera"—and giving the repertoire greater musical worth. He also revitalized the conducting staff whenever possible by the engagement of such men as Sir Thomas Beecham, George Szell, Fritz Busch, Fritz Stiedry, Bruno Walter, and Fritz Reiner.

In the season when Mr. Johnson retired as general manager, a special program was given in his honor on Feb. 28, which drew an audience equal in size and distinction to any in preceding years. Including special contributions, the evening raised a total of \$46,190 towards an Edward Johnson Testimonial Fund. There were innumerable and genuine expressions of affection and esteem from his colleagues, both in words and gifts on this occasion.

Mr. Johnson was born in Guelph on Aug. 22, 1878. As a youth he sang in church choirs and school entertainments, and he liked to recall that his first song in public was "Throw Out the Life Line". He attended the University of Toronto for a year, but the desire for a singing career led him to New York, where he studied with Mme. von Feilitzsch.

Work with Caruso's Teacher

On Jan. 27, 1908, he made an instant hit with his debut as Niki in Oscar Straus's "A Waltz Dream" at the Broadway Theatre. A season in this role made it financially possible for him to study in Italy. Two years were spent studying with Vincenzo Lombardi, Enrico Caruso's teacher, and in January 1912, he made his operatic debut as Andrea Chenier in the Teatro Verdi in Padua. In accordance with public taste, he appeared under the Italianized name of Edoardo di Giovanni.

As usual, the Canadian tenor enjoyed exceptional success, and within two years he was creating the role of Parsifal, under Arturo Toscanini, in the Italian premiere of the Wagner opera, at La Scala. In Italy he also sang in the premieres of Alfano's "L'Ombra di Don Giovanni", Montemezzi's "La Nave", Pizzetti's "Fedra",

and Puccini's "Il Tabarro" and "Gianni Schicchi".

He sang in several South American cities and in Spain before making his debut with the Chicago Opera in 1919, as Loris in "Fedora". With the Midwest company he was also heard in such novelties as Marinuzzi's "Jacquerie" and Erlanger's "Aphrodite". One of his most effective roles there—and one in which he was considered unrivaled — was Avito in Montemezzi's "L'Amore dei Tre Re". This role served for his New York operatic debut, with the Chicago company at the Lexington Theatre in 1920, and again for his Metropolitan debut, on Nov. 16, 1922.

Throughout his 13 years as a singer at the Metropolitan he was both a popular and a critically esteemed artist. His repertoire there included 20 roles. Three of these were creations for the premieres of American operas, Aethelwold in Deems Taylor's "The King's Henchman" (1927), the title role in the same composer's



Edward Johnson in his debut role of Avito in "L'Amore dei Tre Re"



As Peter Ibbetson, in the world premiere of Deems Taylor's opera

"Peter Ibbetson" (1931), and Sir Gower Lackland in Howard Hanson's "Merry Mount".

He sang the role of Pelléas in the first Metropolitan production of Debussy's opera, in 1925, and for many years it was one of his most notable characterizations. He sang with Rosa Ponselle in Spontini's "La Vestale" (1925), in the American premieres of Pizzetti's "Fra Gherardo" (1929) and Rimsky-Korsakoff's "Sadko" (1930), and in a revival of "The Girl of the Golden West" (1930), with Maria Jeritza.

Other parts that won him praise were Cavaradossi in "Tosca", Dimitri in "Boris Godunoff", Canio in "Pag-

(Continued on page 36)



As Niki in "A Waltz Dream", which introduced Johnson to Broadway



As Pelléas, a role that won the tenor some of his highest praise

Routine Don Carlo Replaces Wozzeck in Philadelphia

By MAX DE SCHAUENSEE

Philadelphia. — Philadelphia's formal season of opera ended with two performances of Verdi operas at the Academy of Music. On March 31, the Metropolitan closed its season of seven operas with a lack-luster performance of "Don Carlo", substituted for the originally planned "Wozzeck". The excuse was an old one, namely that the sets of "Wozzeck" (not particularly spacious) would not fit the stage of the Academy. The more grandiose "Don Carlo" therefore took its place.

Fin-de-saison fatigue was apparent. Fausto Cleve revealed nothing new, and Leonie Rysanek suggested that Elisabetta is not one of her better roles. Eugenio Fernandi, forcing his basically fine voice, brought no distinction to the title role, while Frank Guarrera was an adequate Posa. Blanche Thebom's Eboli was vigorous to the point of being hectic and only moderately well sung, but the Philip II of Jerome Hines commands only respect and admiration. He was outstanding. Hermann Uhde was an effective Grand Inquisitor in an evening that had little of inspiration or revelation.

On April 2, Giuseppe Bamboschek's Philadelphia Grand Opera Company ended its seasonal chores with "Aida". This added up to an evening of solid, unimaginative routine. Herva Nelli was a robust and compelling Aida and in generally fine voice. Eddy Ruhl appeared as Radames, sang well, and knew his way about the stage. The outstanding voice of Irene Kramarich, a remarkable one in every way, was hampered by the singer's ineffective acting and costuming. Others under Mr. Bamboschek's experienced bat were Cesare Bardelli, Nicola Moscona and Raymond Michalski. A big audience enjoyed itself.

Yardumian Premiere

On April 3, the Philadelphia Orchestra featured the world premiere of Richard Yardumian's Choral Prelude on Plainsong, "Veni, Sancte Spiritus", which struck a note of primitive belief in a more ascetic and mindful world than the one in which we live. The new piece was impressively scored, retaining the direct, terse simplicity of plainsong. The composer was present to receive the approval of those gathered. Eugene Ormandy also programmed Rachmaninoff's Symphony No. 2, which had its usual success, Saint-Saëns' "Danse Macabre", Ravel's "Rapsodie Espagnole" and the Handel-Harty "Royal Fireworks" music.

On April 10, an all Russian program occupied Mr. Ormandy and the orchestra. Prokofiev's Symphony No. 7, which was first presented in this country here by the Philadelphia Orchestra in 1953, reappeared and did not impress as one of this composer's more important works. Its appeal is superficial, though the scoring is deft. Erica Morini played the Tchaikovsky Violin Concerto in D major with her usual artistry, and the program concluded with Mr. Ormandy's fine performance of the Mussorgsky-Ravel "Pictures at an Exhibition".

On April 17, what, as far as can be ascertained, was the city's first performance of Berlioz's "La Damnation de Faust" took place at the Academy. Mr. Ormandy and the orchestra went

all out to put on a big show, aided and abetted by the very fine chorus from Temple University. As far as the soloists went, the most consistently good singing was that of Janice Harsanyi as Marguerite. David Poleri, though forcing his attractive voice at times, sang well and was a believable Faust. Martial Singher brought a wealth of experience and drama to the role of Mephisto.

On April 25, the orchestra concluded its 59th season of 28 subscription Saturday night concerts with the so-called Request Program—the Brahms Symphony No. 1, Mr. Ormandy's transcription of the Bach Toccata and Fugue in D minor, Strauss's "Till Eulenspiegel's Merry Pranks", and the Prelude and Liebestod from "Tristan".

The Orchestra's final Student Concert, on April 6, conducted by Mr. Ormandy, featured two young singers, Carol Courtman, soprano, and Ronald Andrews, bass-baritone. Miss Courtman, blonde and attractive, sang prettily the air from Massenet's "Hérodiade", while Mr. Andrews sang "Infelice" from "Ernani" with good tone. Both singers in the Convent duet from "Forza del Destino" suggested that, despite excellent voices, they had tackled music somewhat beyond their emotional grasp. Roger Sessions was present on this occasion to supply verbal notes to his "Black Maskers" suite, which was brilliantly played.

Amerita String Group

On April 22, the Amerita String Orchestra ended its season of three concerts at the Philadelphia Museum of Art, with music by Tartini, Vivaldi, Stradella, Paisiello, Albinoni, and Scarlatti. The playing by first-desk men recruited from the Philadelphia Orchestra was very fine. Lorne Munroe, cellist, was the superb soloist in the Tartini Concerto in A major and the Vivaldi in A minor.

An interesting program of contemporary scores by Philadelphia composers was heard at the Museum College of Art on April 21. Varied pieces by Peter Chrisafides, Luigi Zaninelli, Matthew Colucci, John Crawford, Gilbert Martin, and Leonard Jaffe were heard by an enthusiastic and endorsing audience. The quality of the compositions was decidedly good.

On March 26, Zara Doloukhanova, Soviet mezzo, appeared at the Academy and revealed a lovely voice and fine artistry in a varied program. Hers is not a whirlwind temperament or an epoch-making tone, but she is a fine-grained singer who can give much pleasure.

On April 9, Isaac Stern played at the Academy a much-applauded program of compositions by Handel, Beethoven, Szymanowski, and Prokofiev. This ended the All-Star Concert series.

On April 29, Anna Marie Kuhn, soprano, and Margare Cascarino, pianist, combined at Plays and Players Auditorium, to bring operatic and piano classics to an appreciative audience. Miss Kuhn's voice, of decided grand-opera caliber, negotiated arias from "Turandot", "Mefistofele", "Norma", "Sonnambula", "Bohème" and "Adriana Lecouvreur", while Miss Cascarino played sensitively and musically compositions by Debussy, Rachmaninoff, Bach and Ravel.



"Exquisite in voice—ravishing to look at"

Judith Raskin

LYRIC COLORATURA SOPRANO

NEW YORK

"Miss Raskin, with a full-bodied coloratura, an attractive stage-presence and unusual accuracy, is a real comer."

Times, March 14, 1959

"... a real prima donna. Judith Raskin has a beautiful, cool, clear and bright soprano. She tackled Rossini's fast coloratura with absolute ease and every note was on the dot."

Herald Tribune, March 14, 1959

"Judith Raskin was exquisite in voice and ravishing to look at."

Post, March 11, 1959

WASHINGTON

"Judith Raskin is in every way an ideal Susanna. It is hard to conceive of any department in which she might be surpassed in the role on any opera stage today. Her voice, her manner, her wit and her charm sparked scene after scene." (Post).

"... a magnificent vocalist ... the ovation she received was certainly well merited." (Evening Star). "... a great young singer." (Daily News).

PITTSBURGH

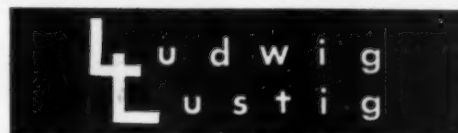
"Judith Raskin Excellent In Mahler Work" (headline). "... accorded bravos at the conclusion of the (Mahler 4th) symphony."

Press, April 11, 1959

"Just three weeks ago, Miss Raskin stole the show as Despina in the Pittsburgh Opera's production of 'Cosi Fan Tutte'. Last night again, her mastery of her music and her vivacious and completely natural stage personality added a refreshing sparkle to the evening."

Sun-Telegraph, April 11, 1959

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Artists and Management

Metropolitan Announces Artists, Repertoire

The Metropolitan Opera will add ten artists to its roster next season, some of whom have already been announced. They are Birgit Nilsson, Elisabeth Soederstroem, and Teresa Stratas, sopranos; Christa Ludwig and Giulietta Simionato, mezzo-sopranos; Jon Vickers, tenor; Cornell MacNeil and Roald Reitan, baritones; Kim Borg, bass-baritone; and Otto Klemperer, conductor. Walter Slezak will join the company for guest appearances in a new production of Johann Strauss's "The Gypsy Baron", and three singers will return to the company after one or more seasons' absences: Martha Moedl, soprano; Jussi Björling, tenor; and Ettore Bastianini, baritone.

Six operas will be presented in new productions next season. Verdi's "Simon Boccanegra", not seen at the opera house since 1949-50, will be given with Leonard Warren, in the title role, Renata Tebaldi, Richard Tucker, and Giorgio Tozzi. Dimitri Mitropoulos will conduct. Beethoven's "Fidelio" will be led by Karl Boehm, staged by Herbert Graf, and designed by Horace Armistead. Included in the cast will be Aase Nordmo Loevberg, Jon Vickers, Hermann Uhde, and Otto Edelmann.

"Trovatore" To Open Season

"Il Trovatore" will open the season on Oct. 26, with Fausto Cleva conducting, Herbert Graf as stage director, Motley as designer, and Antonietta Stella, Giulietta Simionato, Carlo Bergonzi, and Leonard Warren in the cast. Early in the season Erich Leinsdorf will lead the new production of "Le Nozze di Figaro", with a cast including Lisa Della Casa, Elisabeth Soederstroem, Mildred Miller, Cesare Siepi, and Kim Borg. Cyril Ritchard will direct a production designed by Oliver Messel.

"Tristan und Isolde" will be conducted by Otto Klemperer, with Birgit Nilsson, Irene Dalis, Ramon Vinay, Walter Cassel, and Jerome Hines in principal roles. Teo Otto will create the costumes and settings, with Herbert Graf as stage director. "The Gypsy Baron", in a new English version by Maurice Valency, will be conducted by Mr. Leinsdorf, directed by Rolf Gerard, and designed by Walter Slezak, Lisa Della Casa, Laurel Hurley, Regina Resnik, Nicolai Gedda, and Walter Cassel.

Besides the above works the 1959-60 repertoire will include "Aida", "Andrea Chenier", "Cavalleria Rusticana", "Don Giovanni", "La Forza del Destino", "Macbeth", "Madama Butterfly", "Otello", "Pagliacci", "Tosca", "La Traviata", "Carmen", "Faust", "Manon", "Pelléas et Mélisande", "Der fliegende Holländer", "Parsifal", "Der Rosenkavalier" and "Die Walküre".

Philadelphia Orchestra Names Shortt Manager

Philadelphia. — James D. Shortt, Jr., supervisor of State Services in the Office of Public Services at the University of Michigan, has been named manager of the Philadelphia Orchestra as of July 1. He succeeds Donald

L. Engle, who resigned to become affiliated with Mrs. John D. Rockefeller, Jr., in her philanthropic activities in the field of music.

Besides being for three summers tour manager of the Cartan Travel Bureau in Chicago, Mr. Shortt has been business manager of all traveling student organizations at the University of Michigan and assistant to the director of University Relations in all areas of public relations. He has been associated with Eugene Ormandy and the Philadelphia Orchestra for several years during the annual Ann Arbor Music Festivals sponsored by the university.

Oistrakh To Return; Lisitsian Engaged

David Oistrakh, celebrated Soviet violinist, and Pavel Lisitsian, leading baritone of the Bolshoi Theatre, have been signed for American concert tours by Columbia Artists Management, arrangements having been con-



Pavel Lisitsian

sumated with a delegation from the Ministry of Culture, now in this country, consisting of Nicolai N. Danilov, deputy minister, M. K. Belorezovsky and Eugene A. Ivanian.

For Mr. Oistrakh it will be his second tour of the United States, but on this occasion he will appear for the first time in Canada and California. Arriving late in November, the violinist will open his tour with concerts in Montreal, Ottawa, and Toronto. Thereafter he will appear in New York, Philadelphia, Washington, Atlanta, New Orleans, Chicago, Detroit, Minneapolis, San Francisco, and Los Angeles. The world-wide demand for Mr. Oistrakh is so great that his time must be carefully allotted, and

only six weeks has been granted to North America.

Also arriving in the autumn will be Pavel Lisitsian, one of the artists named in the cultural exchange treaty between the United States and the USSR. This baritone is stated by members of the visiting delegation to be recognized in his own country as the leading singer of the Moscow Bolshoi opera. He will appear in New York, Philadelphia, Chicago, Washington, Minneapolis and other cities.

The engagements are a result of a visit to Moscow last autumn by a Columbia delegation consisting of Andre Mertens, Leverett Wright and Chris Schang.



David Oistrakh

New American Ballet To Tour in 1960

A new American Ballet Company, under the artistic direction of Robert Joffrey, will make its first transcontinental tour in February and March 1960, managed by the Judson, O'Neill and Judd Division of Columbia Artists Management.

The company will be headed by eight soloists, representing a variety of styles and techniques, drawn from other well-known organizations: Beatrice Tompkins, of the San Francisco Ballet and New York City Ballet; Jonathan Watts and Dianne Consoer, of the New York City Ballet; Rochelle Zeide, of the Ballet Russe de Monte Carlo; Gerald Arpino, of the New York City Opera Ballet; Paul Sutherland, of the Royal Winnipeg Ballet and American Ballet Theatre; Françoise Martinet, of the Radio City Music Hall Ballet and the New York City Opera Ballet; and Nels Jorgensen, of the Boston Arts Festival. Miss Tompkins, Mr. Arpino, and Mr. Jorgensen also have appeared with the popular Robert Joffrey Theatre Ballet.



The new American Ballet Company, which will tour for Columbia Artists Management, personal direction of Judson, O'Neill and Judd

Barrett Heads Independent Managers

The Independent Concert Managers Association, Inc., at its annual meeting on April 28, elected the following officers for a term of one year: President—Herbert Barrett, of the Herbert Barrett Management; Vice-presidents—Henry Colbert, of Colbert-LaBerge Concert Management, and Kenneth Allen, Jr., of Concert Associates, Inc.; Secretary—Edna J. Giesen, of Giesen & Boomer, Inc.; Treasurer—J. H. Meyer, of Meyer Management, Inc.

In addition to the above, the following directors were also appointed: Mildred Shagal, of Cosmetto Management, Inc., and Eastman Boomer, of Giesen & Boomer.

Schang Division To Manage Luvisi

Lee Luvisi, young American pianist who gave an outstanding debut recital in Carnegie Hall in 1957, has been signed for management by the Schang, Doulsen and Wright Division of Columbia Artists Management.

The Kentucky-born pianist appeared as soloist with the Chicago Symphony in 1952, and in subsequent seasons has played with the major



Lee Luvisi

orchestras of New York, Philadelphia, New Orleans, Louisville, Richmond, and Norfolk. His recent recital debut in Philadelphia was greeted as the finest of the season.

His engagements for the 1959-60 season include an appearance on the Young Artists Series of the Metropolitan Museum of Art in New York and a return appearance with the Philadelphia Orchestra.

Now 21, Mr. Luvisi is the youngest member of the faculty at Curtis Institute of Music in Philadelphia, where he is a colleague of his former teachers, Rudolf Serkin and Mieczyslaw Horszowski.

Gewald Opens Own Offices

Robert Gewald has announced the opening of his own offices in the field of talent representation. He was Director of Television and Radio for National Artists Corporation and prior to that was associated with Young & Rubicam. He will specialize in the fields of television, theatre and concert, with the entry into the latter field for the 1960-61 season. Among the projects for television is a new special series, "Hour of Music."



Blackstone

Bruno Zirato, retiring as managing director of the Philharmonic

George Judd Named Philharmonic Manager

George E. Judd, Jr., has been appointed managing director of the New York Philharmonic, effective June 1. He succeeds Bruno Zirato, whose intention to retire from the post at the conclusion of the current season was announced in April of last year.

Carlos Moseley, the Philharmonic's press director, was named associate managing director, and Mr. Zirato was asked to serve as consultant to the board of directors after his retirement.

Mr. Judd's affiliation with the Philharmonic began in 1953 when he became assistant manager. In 1956 he became, additionally, assistant to the president of the society, and in April 1958 he was appointed associate managing director. He managed the orchestra's tour of South and Central America in 1958 and is its representative on the council of the Lincoln Center for the Performing Arts.

Before coming to the Philharmonic, he was manager of the Oklahoma City Symphony for three seasons. His father, George E. Judd, was manager of the Boston Symphony for many years, and his brother, William, is a director and vice-president of Columbia Artists Management.

Mr. Moseley was for five years director of the school of music at the University of Oklahoma before joining the Philharmonic in the 1955-56 season.

Philharmonic Honors Zirato

Mr. Zirato was honored at the final "preview" of the Philharmonic, on April 30, when Leonard Bernstein paid public tribute to him and his many years of service with the orchestra.

Born in Italy, Mr. Zirato began his career as a journalist with the *Giornale d'Italia*, afterwards moving to Paris where he enrolled as a student at the Sorbonne School of Journalism. Persuaded to come to America, he arrived in New York in 1912 and found his first job in this country with the *Araldo Italiano*. During the First World War, Mr. Zirato met Enrico Caruso, who employed Mr. Zirato as his personal secretary. It was through this association that Mr. Zirato met his future wife, Nina Morgana, a leading Metropolitan Opera singer.

After the war Mr. Zirato became business manager of *Musical Digest*, a post he retained until 1927. He also established himself as a talent scout, artists representative and agent for La Scala in Milan and the Teatro Colon in Buenos Aires. Singers engaged for the Metropolitan through Mr. Zirato included Lily Pons, Grace Moore, and Richard Bonelli.

It was not until 1927 that Mr. Zirato became associated with the



Bakalar-Cosmo

George E. Judd, Jr., new managing director of the Philharmonic

New York Philharmonic, at which time he was made Special Representative of the Philharmonic for Toscanini, then musical director of the orchestra. Beginning with the 1930 season Mr. Zirato was appointed associate member of the orchestra and in 1947 co-manager with Mr. Arthur Judson, whose retirement in 1956 made Mr. Zirato sole manager of the orchestra.

During the 1959-60 season, the New York Philharmonic will include a festival marking the 100th anniversary of the birth of Gustav Mahler, who was the orchestra's conductor from 1909 to 1911. Bruno Walter will conduct "Das Lied von der Erde", with Maureen Forrester and Richard Lewis as soloists. Dimitri Mitropoulos will conduct Symphonies Nos. 1, 5, 9, and 10, and the Nocturne from No. 7; Leonard Bernstein will conduct Symphonies Nos. 2 and 4, the "Kinder-totenlieder", with Gerard Souzay as soloist; and songs with orchestra, with Jennie Tourel as soloist.

Special Themes

Mr. Bernstein, the orchestra's music director, has also built the season around other themes: The Concerto, including Bach's six Brandenburg Concertos; a Spring Festival of Theatre Music, including Mendelssohn's "A Midsummer Night's Dream", and Kurt Weill's "Mahagonny"; a Pergolesi Festival, celebrating the 250th anniversary of the composer's birth and including the "Stabat Mater"; Twentieth Century Problems in Music; and a Young Pianists Series.

Special works for three religious holiday seasons have been planned, each to be conducted by Mr. Bernstein: An all-Bach Christmas program will include the "Magnificat", with Lee Venora, Russell Oberlin, Charles Bressler, and Norman Farrow as soloists; Bloch's "Sacred Service", with Robert Merrill as soloist, will be given at Passover time; and during the Easter season will come the Verdi Requiem, with Eileen Farrell, Regina Resnik, Nicolai Gedda and Richard Tucker as alternate tenors, and a fourth soloist to be announced.

Other vocal soloists during the season will be Leontyne Price, Reri Grist, Phyllis Curtin, Adele Addison, and Regina Sarfaty.

Instrumental soloists to be heard include Gina Bachauer, David Bar-Illan, Mr. Bernstein, John Browning, Robert Casadesu, Philippe Entremont, Claude Frank, Gold and Fisdale, Mieczyslaw Horszowski, Byron Janis, Jacques Klein, Rudolf Serkin, Leonard Shure, and Sylvia Zarembo, pianists; John Corigliano, Zino Francescatti, Tossy Spivakovsky, and Isaac Stern, violinists; William Lincer, violist; and Aldo Parisot, Leonard Rose, and Laszlo Varga, cellists.

Hurok To Bring Largest Soviet Group

For the fourth time in two years S. Hurok has arranged the presentation of a Russian company here. The new group, called A Festival of Russian Music and Dance, is the largest to date to come here from the Soviet Union. It will give daily performances except Sunday July 7 through 18 at Madison Square Garden in New York City.

The company, which numbers 200 performers, will include stars of the Bolshoi Ballet from Moscow, top soloists from the famous ballet company of the Kirov Theatre (formerly the Marinsky) in Leningrad, and star dancers chosen from the best folk dance groups of the Soviet Union. Also featured will be the Piatnitsky Folk Choir, which includes a dance group of its own and musicians playing many native instruments.

Mr. Hurok explained that the performances will be taking the place of the Red Army Chorus whose visit to the United States was not approved by the State Department. Negotiations for the present group were concluded in New York with Nikolai Danilov, Deputy Minister of Culture of the Soviet Union.

Seven Awards Won By Philharmonic

During the 1958-59 season, the New York Philharmonic was seen on two coast-to-coast television series over the CBS-TV network. Four Young People's Concerts under the direction of Leonard Bernstein were televised, and there were four telecasts called "Lincoln Presents Leonard Bernstein and the New York Philharmonic."

Among the national awards and citations presented this year to the orchestra and/or its leader because of its TV activities were the Thomas Alva Edison Mass Media Award, Peabody Award for 1958, Musical Show of the Year in Radio in a poll of 465 newspaper editors and critics, Sigma Alpha Iota Award; Saturday Review Annual Advertising Award; Sylvania Television Award; and American Symphony Orchestra League Award for Distinguished Service to Music in America.

Jay Hoffman Plans Young People's Series

Jay K. Hoffman has announced a new concert series for young people featuring Seymour Bernstein, pianist, and Paul Winchell, ventriloquist.

The series, "Adventures in Piano Music with Paul Winchell and Jerry Mahoney", is planning to shift to tour status in the autumn and eventually hopes to feature solo instruments and a full orchestra. Performances are scheduled for the Mosque Theatre in Newark, N. J., on May 16 and in New York at Town Hall on May 23.

Mr. Hoffman has also announced the formation of a new organization, "American Concert Artists in Europe", a guidance service for recitalists. It provides the young musician with up-to-date practical as well as musical advice and information about the European scene.

St. Louis, Mo.—F. Beverly Kelley, former road manager and Broadway press agent, has been named manager of the St. Louis Municipal Opera. He succeeds Paul Beisman, who died last October.



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International Report

City of Birth Honors Handel With Impressive Festival

By EVERETT HELM

Halle.—To honor its most distinguished son in this the 200th year of his death the city of Halle in East Germany staged an impressive festival of the works of Handel. This year's festival, the eighth since its founding in 1952, was more ambitious and more international in scope than any of its predecessors. With the help and support of the Ministry of Culture, a national committee designed a program that included all aspects of Handel's work and involved the participation of guest performers from many countries.

Of paramount interest was the presentation of four rarely heard operas, which afforded an insight into this important but relatively obscure aspect of Handel's creative output. It has been claimed repeatedly that the operas are no longer suitable for production today, involving as they do certain conventions and esthetic principles that a modern audience can no longer "take". There is a kernel of truth in this assertion, which undoubtedly applies to many of the nearly 50 operas of Handel.

But the Halle productions proved that generalizations of this sort are misleading. "Ariodante", for instance, is a work of extraordinary power, with a strong dramatic impact. The story of a great love that is almost, but not quite, thwarted by treachery and treason is universal and timeless in its appeal. The happy ending, which in Handel's time was obligatory, is convincing. And the score is magnificent, containing music that in no way deserves the oblivion into which it has fallen.

Berlin Troupe in "Ariodante"

Clearly, the guest performance of the Berlin State Opera contributed to the success of "Ariodante". Above all one was aware of the importance of having good voices for Handel's music. Gerhard Unger was excellent in the title role, as was Jutta Vulpius in the part of Ginevra, his fiancée. The finest singing and acting of the evening, however, was that of Sona Cervena, who possesses the ideal combination of vocal equipment, technique, stylistic purity and stage personality.

It would be unfair to expect the local Halle opera to equal the productions of the Berlin State Opera. All the more credit is due, therefore, for its fine production of "Porro", another of Handel's operas which can and should be heard on the modern stage. The tale of intrigue and jealousy between a Persian king and queen is lifted out of the petty and banal by the noble figure of Alexander the Great, who endows the story with a higher ethical significance, foreshadowing the figure of Sarastro in Mozart's "Magic Flute". As in "Ariodante", Handel's music achieves clear delineation of the characters to a degree that is rare in the all-too-often "schematic" Baroque opera.

The same cannot be said of

"Admeto", an opera which has too many inherent weaknesses to be successful on today's stage. The plot, based on a bastard version of the ancient Alcestis legend, is involved and confused, typically Baroque, and the happy ending is achieved most illogically. Handel's score contains some fine passages, to be sure, but also a great deal that is routine.

In a doubtless well-meaning attempt to inject life into the action, stage director Rückert and conductor Margraf, who achieved excellent results in "Ariodante" and "Porro", turned here to exaggerations that proved to be disturbing rather than helpful. When a Trojan princess, for instance, is slapped on her posterior portion in order to "popularize" the production, that is going too far. And when the tempos are distorted, the accents exaggerated and the phrasing broken in the interest of "selling" the music to the audience, much more is lost than is gained.

Pitfalls of "Realism"

The overplaying and "spelling-out" of every dramatic situation is a logical, perhaps inevitable, result of the "realistic" theory of art which prevails in all countries within the communist sphere of influence. According to that theory, anything approaching the abstract, any form of mysticism or any esthetic stylization is connected with alleged Western decadence and "formalism" and is rigidly excluded.

The "realistic" principle also involves the tendency to reduce art to the everyday level, to "popularize" it and make it available to the masses. Hence the exaggerated gestures, the occasional ill-advised horseplay, and the over-simplification of action and motives. On the positive side, however, the realistic concept leads to an attempt to fill every minute with significance. Thus the recitatives, which in many productions are gone through perfunctorily, were sung in Halle with meaning and expression.

That the "realistic" approach has its merits as well as certain obvious defects is demonstrated as well by the fact that "Porro", first produced in Halle in 1956, already has had over 50 performances before sold-out houses and seems destined to reach the 100 mark. This realistic performance is a good one; it has sweep and breadth and immediacy.

"Julius Caesar" (renamed "Caesar in Egypt") suffered much from staging that was unsatisfactory, and the voices were inadequate.

In connection with the Halle operatic performances much has been done to restore the original sound of the 18th century orchestra. The small horns made a lovely sound, more gentle than that of the usual French horn in F; the small trumpets had the required agility and clarity. The continuo part was taken alternately by two harpsichords (not just one) or by newly constructed theorboes, which imparted a very special flavor to the accompaniments. In "Porro" telling use was made of the positive organ.

All the many programs that packed into the space of ten days can scarcely be given more than passing mention—a regrettable fact, since some were extraordinarily interesting. Four oratorios by Handel were heard: "The Triumph of Time and Truth", "Judas Maccabaeus" (with the splendid Philharmonic Chorus from Prague), "Belshazzar", and "Messiah". "L'Allegro, il Penseroso ed il Moderato" was performed by the Deal and Walmer Handel Choir from England. The excellent Russian Academic State Chorus under Alexander Sweschnikow gave two concerts—one devoted to Handel and Shostakovich, the other to Russian folk songs. The Soviet Union was represented by the pianist Tatjana Nikotajewa and the violinist Michail Waiman as well. A concert of Italian vocal chamber music by Handel that included the enchanting cantata for two sopranos "Aminta e Fillide" proved to be a disappointment in terms of performance.

The Deller Consort of London provided one of the high points of the festival in its concert of 16th- and

17th-century polyphonic vocal music. These six soloists, who sit around a table while they sing, proved conclusively that nothing need be done to old music except to perform it superbly in order to have a popular success. The audience, which had never heard the like of such perfection, was wildly enthusiastic for the music.

An orchestral concert included Britten's Variations on a Theme of Purcell and two works that had been commissioned for the Handel year. Gerhard Wohlgenuth's Variations on a Theme of Handel proved to be a work of the first caliber, expertly and tightly written by an obviously gifted composer who knows what he is doing. Based on a sarabande, it stressed the dance-like rather than the "pathetic" quality and introduced wit and humor into a framework that was serious without being heavy-footed.

Concurrently with the festival, a musicological congress was held, in the course of which numerous papers were read on various aspects of Handel's music and character. The general tendency was to stress the sociological and ideological aspects of the Master of Halle rather than the historical and stylistic.

Much credit is due the organizers of this year's Halle festival—above all Walther Siegmund-Schultze, who was responsible for its smooth functioning.

Elaine Shaffer Cheered In Turin Performance

Turin.—In spite of the classical remark attributed to Cherubini that there is only one thing more boring than a flute—two flutes, the recent recital by Elaine Shaffer in Turin was without exaggeration a true musical treat. The thought of passing an entire evening listening to a flute is almost frightening, and yet the audience, including myself, finished the evening by cheering Miss Shaffer and calling for encores. The program included works by Handel, Haydn, Bach, Schubert, and Poulenc. Miss Shaffer demonstrated brilliant virtuosity and musicality and was excellently accompanied by Robert Weisz. —P. D.

Madeira, Del Monaco In San Carlo's Samson

Naples.—The first Neapolitan production of Saint-Saëns' "Samson and Delilah", on April 5, captivated the audience at the San Carlo Opera House and justified the decision to stage the work. The title roles were taken by Mario Del Monaco and Jean Madeira, the latter making her first appearance at the San Carlo.

Both artists lived up to their reputations. Because of her imposing figure, the passionate accents of her strong warm voice, and her fine artistry Miss Madeira won the public's sincerest admiration and was warmly applauded throughout the performance. Mr. Del Monaco had a new triumph with the color and vigor of his voice, its timbre and volume, the clear high notes and precise phrasing.

Other members of the cast were equally excellent: Lino Puglisi, as the High Priest; Plinio Clabassi, as Abimelech; Ignio Ricco, as the Old Hebrew. Incidentally, this was a bi-lingual performance, since Miss Madeira and Mr. Del Monaco sang in French and the rest of the cast in Italian.

Francisco Molinari - Pradelli conducted the opera scrupulously and had the performance well in hand at all times. The singing of the chorus, directed by Michele Lauro, was noteworthy. Bianca Gallizia had staged the dances, full of fantasy and splendor, and the greatly admired scenery was designed by Sorman, with Enrico Frigerio as the stage director. —O. S. C.



Jean Madeira and Mario Del Monaco in "Samson and Delilah" at the San Carlo in Naples

La Scala Gives Glinka Work, Puccini Trilogy

**"Life for the Czar" Cast
Has Christoff as Susanin**

By PETER DRAGADZE

Milan.—"A Life for the Czar", or "Ivan Susanin" as Glinka's opera is now called in the Soviet Union, was at last given by La Scala, having been absent from the Milan stage since 1874. Then it was presented at the famous Teatro Dal Verme, whose luxurious seasons rivaled those of our major house.

La Scala did well to revive this work not only because of its historical position in Russian opera but also because it contains many pages of beautiful music. We were extremely fortunate to have Efrem Kurtz to conduct, for he turned in a highly sensitive interpretation. Not only did he bring out the multitude of colors in the score but he also offered strong support for the singers and let the orchestra sing out when it should.

Boris Christoff, the protagonist, was heard here for the first time this season in a role suiting his temperament, but though he was in excellent vocal form, I felt he was occasionally lacking in sincerity and profundity in his characterization.

Renata Scottò was a sweet-voiced and charming Antonida, and Fiorenza Cossotto was outstanding vocally and dramatically as Vania. Gianni Raimondi, as Bogdan, was sadly lacking in these qualities. Vittorio Tatzzi was the leader of the Polish army, and Alfredo Giacomotti the messenger.

The producer, Tatiana Pavlova, limited her staging to conventional groupings of the chorus, treating the drama itself superficially. Nicola Benois, who was called upon at the last moment to design the sets and costumes, constructed palaces, houses, and forest with his customary taste and architectural precision.

"Carmen" Sung in Italian

After the questionable attempt some seasons ago to give "Carmen" in French with Italian singers, the opera was revived with a translated text. Franco Corelli was Don José; Giulietta Simionato, Carmen; Gian Giacomo Guelfi, Escamillo. Mr. Corelli was the most convincing. His acting was rather wooden, but he was imposing in appearance and vocally secure. Miss Simionato looked incredibly young and lovely, but she did not bring out the multiform character of Carmen. Mr. Guelfi depicted Escamillo as a small-town bully, and his voice was lacking in its customary resonance. Though she seemed rather nervous, Aureliana Beltrami was a delightfully fresh and moving Micaëla.

The supporting roles were adequately taken by Arturo La Porta, Piero De Palma, Antonio Cassinelli, Lorenzo Teste, Lidia Marimpietri, and Bianca Maria Casoni. The interpretation of the conductor Nino Sanzogno was lukewarm, lacking in impact and contrast. The sets of Georges Wakhevitch were colorful and could have been appropriate in a small theatre. Unfortunately, they did not seem right for a stage as large as La Scala's, and were not effective theatrically. The producer, Franco Enriquez, gave us several details of local color, such as a crowd following a visiting magician, but the basic continuity of action was lacking.

The new production of Puccini's



"Il Tabarro" at La Scala. At the left, Ettore Bastianini, Clara Petrella



A scene from the second act of "A Life for the Czar" at La Scala

Tritico, which was mounted in honor of both the composer's centenary and the Milan Industrial Fair, was magnificent. A generous portion of praise should go to the conductor Gianandrea Gavazzeni, who interpreted the operas with feeling and temperament and without exaggeration and capriciousness. Clara Petrella dominated the stage in "Il Tabarro" with her passionate characterization of Giorgetta, and she was excellently matched by Ettore Bastianini, in the best of voice, as Michele and Angelo Lo Forese, a new tenor at La Scala, as Luigi. Mr. Lo Forese had the right dramatic intentions but he partly lacked the metallic timbre necessary to make the role convincing. Giovanni Miglioli designed a wonderful set.

Sena Jurinac was loudly cheered as Suor Angelica, but I thought that, while she had mastered the role's technical difficulties, her interpretation was lacking in humanity. Adriana Lazzarini was imposing as the Princess. Space does not allow me to comment on the principal nuns, who were all good.

Gobbi a Riotous Schicchi

Tito Gobbi was riotously funny as that sympathetic rascal Gianni Schicchi and understood thoroughly the subtlety in this character. Carlo Badioli also kept us rolling in our seats with laughter during his brief appearance as Spinelloccio. Renata Scottò sounded tired as Lauretta. The other members of the cast, all excellent players, were Mafalda Masini, Gianni Raimondi, Piero De Palma, Lidia Marimpietri, Vincenzo Festa, Giorgio Tadeo, Paolo Montarsolo, Armanda Bonato, Virgilio Carbonari, Giuseppe Nessi, and Carlo Gasperini. An authentic Florentine interior for

Buoso's house was designed by Gianni Vagnetti, and his son Vieri Vagnetti was responsible for the splendid costumes. The three works were staged by Carlo Maestrini, who was successful in creating the individual moods of the three operas with great effect and realism.

In Milan's minute 18th-century Teatro Gerolamo, the Italian composer Gino Negri presented two one-act operas for a one-week season. The first work was "Wedding Day", described as a "confidence" in one act. Anna Nogara took the only role, a girl from a simple family who is preparing for her wedding, which is to

Xerxes Produced in Salute to Handel

Stuttgart.—The opening gun in the Württemberg State Opera's salute to Handel in this the 200th anniversary of his death was an excellent performance of "Xerxes". This fine work is one of the many operas by the Master of Halle that are very seldom produced. That such near-oblivion is ill-deserved is amply demonstrated by this latest revival. "Xerxes" is one work that provides a positive answer to the question: Can Baroque opera be successfully produced today? It is a thoroughly delightful piece, in which the conventions of Baroque opera do not present insurmountable obstacles to its enjoyment.

The Stuttgart Opera did full justice to this work and demonstrated again that it is one of the leading opera houses of Germany. Josef Traxel, as Xerxes, sang with intelligence and artistry, carrying the long melodic lines with ease and grace. Friederike Sailer was perfectly cast as Romilda, the feminine lead. She displayed a beautifully rounded bel

take place an hour later to a rich Bergamo industrialist instead of to the workingman she really loves. The music was pleasant and amply served as an accompaniment for the charming story. Miss Nogara, who does not possess a trained operatic voice (which is not necessary for her role), was enchanting and proved herself to be a first-rate actress. The other, "Il Tè delle Tre", was given in Como last year and was described in a previous issue of MUSICAL AMERICA. Both works were pleasantly staged by Filippo Crivelli.

The Milan Radio presented Handel's "Messiah" with its own orchestra at the conservatory with Francesco Molinari-Pradelli conducting. Mr. Pradelli displayed a firm control over the orchestra and obtained some fine effects, though his approach to the style could be questioned. The chorus, trained by Giulio Bertola, was a joy to hear. Two of the four soloists were Americans—Anna Moffo, whose singing was tasteful, and Herbert Handt, a young tenor with splendid possibilities though his top tones were constricted. Ivo Vinco was the bass, Giovanna Fioroni the mezzo-soprano.

Soviet Pianist Set For Stratford Program

Stratford, Ont.—The Music Festival to be held here between July 10 and Aug. 8 will include performances by Lev Oberin, Soviet pianist; Julius Baker, flute; Robert Bloom, oboe; Lois Marshall, soprano; Leonard Rose, cello; and Oscar Shumsky, violin. The schedule also includes presentations of Offenbach's "Orpheus in the Underworld", featuring Irene Jordan and Martial Singher. The work will be conducted by the festival's music director Louis Applebaum and staged by Tom Brown. The scenic designs will be by Brian Jackson.

New Hall to House Vancouver Events

A new \$6,000,000 Civic Auditorium will house many of the events of the Vancouver Festival. The theatre, which will accommodate 2,800 people and will have the largest theatre stage in Canada, was designed by the Montreal firm of Lebensold, Affleck, Desbarats, Michaud, Sise, and Dimakopoulos. The building is scheduled to be completed by June 3, and the festival will be the first occupant.

canto and achieved just the right combination of light and shade demanded by the role, which has certain parallels with that of the Countess in Mozart's "Marriage of Figaro". Franziska Wachmann, in the "soubrette role" of Atalanta, Romilda's sister, sang and acted her part convincingly; the same can be said of Raymond Wolansky, as Xerxes' youthful brother, and Margarete Bence, in the part of Amastris. The role of the servant Elviro, the prototype of Mozart's Leporello in "Don Giovanni", was ably taken by Gustav Grefe. The guest conductor was Harald von Goertz.

Caspar Neher's stage sets and costumes were an unmitigated delight—a modern stylization of Baroque elements, combining in a masterful way static qualities with those of motion. Kurt Puhlmann's expert stage direction achieved the same happy result, and Nicholas Beriozoff's choreography fitted nicely into the general pattern.

—Everett Helm

ORCHESTRAS in New York

Serkin Soloist in Works By Reger and Beethoven

Philadelphia Orchestra, Eugene Ormandy, conductor; Rudolf Serkin, pianist. Carnegie Hall, March 31:

Prelude to Act I, from "Parsifal"

Piano Concerto in F minor, Wagner
Symphony No. 6, Reger
(First New York Performance)
Fantasia in C minor, for Piano, Chorus, and Orchestra, Beethoven

Works by German composers which are seldom encountered in our concert hall marked the ninth seasonal appearance of the Philadelphia Orchestra in New York. Its customary orchestral luster, combined with a noble and respectful conception by Eugene Ormandy made the Wagner Prelude a moving experience indeed.

Reger's Piano Concerto, actually much more a symphony with piano obbligato, found in Rudolf Serkin a brilliant, devoted, and thoroughly understanding interpreter of the solo part. His playing was exactly on the broad, post-romantic scale this work requires. It had energy, spirit, and a tone of great expression and nuance. Mr. Ormandy coped tastefully with the turgidity of some of the work's pages, and the result was a memorable performance of this great and unduly neglected composition.

Karl Amadeus Hartmann is one of today's most important German composers. Although one of Webern's pupils, his music is in no way bound to any special technique of composition. On the contrary, it is thoroughly personal and independent in its harmonic, melodic, and rhythmic designs. The Symphony No. 6, written for the Bavarian State Radio in 1953, is a work in two movements (Adagio and Toccata variata), reveals extreme skill

in the handling of a large orchestra, and speaks a largely dissonant and chromatic language. Yet, its massive orchestral design is always admirably controlled, and there is an ample amount of melodic invention and orthodox polyphonic treatment. It is very effective at first hearing, for which the tremendous battery of 17 different percussion instruments surely deserves its due share.

A vital and resplendent reading of Beethoven's Choral Fantasy, with the participation of Rudolf Serkin, the Philadelphia Orchestra Chorus, and the Musical Arts Society of Camden, brought this rewarding visit from Philadelphia to a much-applauded close. —J. F. S.

Could Plays Mozart Concerto with Philharmonic

New York Philharmonic, Leonard Bernstein, conductor; Glenn Gould, pianist. Carnegie Hall, April 4: Concerto Grosso, B minor, Op. 6,

No. 12, Handel
Piano Concerto No. 24, K. 491, Mozart
"Elegy," Gaburo
(First New York Performance)
"Till Eulenspiegel," Strauss

The program's novelty, "Elegy" by the 32-year-old American Kenneth Gaburo, impressed this listener as a composition of orchestral skillfulness, structural discipline, a probably intended emotional restraint, and a probably unintended lack of melodic originality. It is dedicated to the memory of the composer's father.

An extremely relaxed Glenn Gould (or did he only seem relaxed?) was soloist in the Mozart concerto. The young Canadian is undoubtedly a very fine pianist, but his Mozart was too soft and lush, and mezza voce throughout. Mr. Gould's finger work was as admirable as ever, and with

Leonard Bernstein's sympathetic accompaniment his playing drew as much applause as his mannerisms drew amusement.

Mr. Bernstein, who treated the opening Handel with a reduced orchestra and himself at the harpsichord, brought the evening to an enjoyable close by giving Strauss's tone poem a spirited, spacious, and well-nuanced reading. —J. F. S.

Could Performs Beethoven Concerto

April 5, 3:00 p.m.—Instead of the Mozart Piano Concerto in C minor, K. 491, which Glenn Gould had played with the New York Philharmonic earlier in the week, the young Canadian chose for his Sunday afternoon performance another concerto in the same key—the Third of Beethoven. Mr. Gould did many interesting things with the work. It was approached with almost chamber-music proportions not only in passages that serve as pure accompaniment but also in places where we are accustomed to a fuller sound and assertiveness. Rarely did Mr. Gould's tone rise to a fortissimo, and it was in the pianissimo passages where he made us sit up and marvel at his ability. Technically, the work offered him no problems, and the cadenza was imaginatively and freely projected. The performance was more interesting for its individual parts rather than as a whole, for one had the impression that Leonard Bernstein and Mr. Gould were not completely comfortable in their work with each other. Completing the program were Handel's Concerto Grosso, Op. 6, No. 12; Gaburo's "Elegy"; and Strauss's "Till Eulenspiegel", which were repeated from the Saturday night program. —F. M., Jr.

Sarasate's "Zigeunerweisen" and Saint-Saëns' Introduction and Rondo Capriccioso as they have never been played before. Not content with solo triumphs, he took over the post of concertmaster for the final section of Rimsky-Korsakoff's "Capriccio Espagnole" and set a dangerous example for the profession by informing Mr. Bernstein at one point that he was conducting it much too fast.

Mr. Benny then took over the microphone, remarking that "this is really my instrument". Not the least of the evening's amusements was his imitation of four famous violinists—Mischa Elman, Joseph Szigeti, Isaac Stern, and Jascha Heifetz. —R. S.



Lukas Foss

Lukas Foss Guest With Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Lukas Foss, pianist and harpsichordist. Carnegie Hall, April 9:

Harpsichord Concerto, F major, Handel
Piano Concerto in M major, K. 467, Mozart
"Symphony of Chorales," Foss
(First New York Performance)
Overture to "Tannhauser," Wagner

Lukas Foss had a quadruple role in this concert. He was solo harpsichordist, pianist, conductor, and composer, and he was deeply impressive in all four aspects. Mr. Foss conducted the Handel and Mozart concertos from the keyboard, but he entrusted his new "Symphony of Chorales" to Leonard Bernstein, who could not have interpreted the work with greater skill, inspiration, and conviction if he had written it himself. It is in performances like this that the New York Philharmonic proves itself a great orchestra.

The "Symphony of Chorales" is one of the most emotionally stirring and intellectually satisfying works of recent decades. It uses chorales by J. S. Bach as starting points, but it is wholly original and unorthodox in its treatment of them and in its over-all design. Foss himself has said that "one might describe the individual movements as extended symphonic chorale preludes". The texture is as fascinating as the form, highly dissonant, the music is tonally centered and directed throughout, and the marvelously inventive and exotic orchestration is enhanced by enormous rhythmic vigor.

The first movement is a Toccata which calls upon the full resources of the orchestra. At times it sounds like a gigantic gamelan. But this torrential toccata is never brittle or superficial. The patterns swirl and eddy but they always weave a logical design, from

Benny Appears For Philharmonic Fund

Carnegie Hall, April 8.—With Jack Benny as irrepressible violin soloist and general laugh-raiser, the New York Philharmonic and Leonard Bernstein netted \$35,600 for the orchestra's pension fund at this special concert.

The first part of the program (sans Benny) consisted of a "Musical Surprise Party" that began with a real surprise. Mr. Bernstein lifted his baton and the orchestra began to sing Orlando Gibbons' "The Silver Swan". It was, as Mr. Bernstein hastened to explain, the debut of a new musical organization, the New York Philharmonic Men's Glee Club, "a choral society of master musicians with ghastly voices".

They then redeemed their singing by a superb performance of Wagner's "Tannhauser" Overture. Mr. Bernstein took the orchestra apart in performances by isolated sections. The strings played a Suite by the illustrious Benjamin Franklin, unearthed by Arcady Dubensky. The winds and brasses played two movements from Mozart's Serenade for 13 Instruments in B flat major, K. 361. The brasses played an early Suite by Mr. Bernstein that proved to be witty in its own right. And the percussion players outdid themselves in two pieces by Saul Goodman, the Paganini of the drums.

Mr. Benny played the solo parts of

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beginning to end. The second movement, a powerful and introspective meditation, with passionate outbursts, reveals Foss as one of the most skillful contrapuntists of his generation.

The third movement, transparent, exquisitely lyrical, evokes the spirit of Mahler, just as the spirits of Hindemith and Stravinsky hover over other passages. But let there be no misunderstanding, Foss is no naive borrower; he has a musical language and a personality wholly his own. In the last movement, we ride the whirlwind again, but always firmly seated. There are references to the preceding movements and at one point a masterly combination of all four chorales. This is music that leaves one with heart and mind tingling, braced by a composer who has profound things to say and magnificent courage in forcing the musical language to new meanings.

As instrumental soloist and conductor, Mr. Foss displayed the intelligence and forcefulness that one would expect from him, but it was in the highest function of all, the creative, that he left his deepest impression. The audience was obviously moved by the incandescent playing of the symphony, and the 20th-century conservatives were rewarded for their tolerance (with deft irony) by a superb performance of a revolutionary work of the 19th century, the "Tannhaeuser" Overture. —R. S.

Gershwin Award Work Played by Philharmonic

April 12, 3:00 p.m.—A work by the winner of the 14th annual Gershwin Memorial Award was heard in this concert by the New York Philharmonic. The music bears the title "Divisions for Orchestra", and its composer is Grant Beglarian, who is a 31-year-old composer and violinist from Plymouth, Mich. Mr. Beglarian was born in Tiflis, Georgia, USSR, received his academic education in Iran, and came to the United States in 1947.

A dictionary defines a diversion as that which turns the mind from care or study and thus relaxes and amuses. But Mr. Beglarian evidently regards the word as having deeper overtones, for on the whole the work is a serious one, and the mood of its opening seemed elegiac. The following Vivace section is also somewhat heavy-handed, though one might say the final pages have a merry, barbaric-colored lilt. Here, as with so many young composers, the fast meter seems troublesome in that its material does not flow naturally but rather awkwardly. The orchestration, often exotic in coloring, is more convincing. All in all, the work showed a composer of promise, but one who needs to organize his materials with more conviction. Leonard Bernstein conducted this work and Foss's deeply impressive "Symphony of Chorales" (heard on the Saturday night program), while also in the concert Mr. Foss repeated his duties as conductor and soloist in Mozart's Piano Concerto, K. 467. —F. M., Jr.

Cantata Singers Perform Messiah

Carnegie Hall, April 14.—A New York City Handel Festival would not be complete without a performance of "Messiah", but how appropriate it was for the Cantata Singers to offer it without cuts and in the spirit of the time in which it was written. The preparation of the work was obviously a labor of love on the part of Alfred Mann, who conducted, for it was

based on his recent studies of Handel's original performance materials.

To one who has heard "Messiah" countless of times, this performance brought a new insight into the score. We are so used to hearing the choruses, such as the "Hallelujah", thundered out by mammoth forces, usually with their polyphony obliterated, that we accept this type of presentation as a matter of fact. Mr. Mann's chorus was smaller than the present-day norm. I would guess it to number about 80 members. Thus the members made the music sound with unusual clarity and flexibility. To support the singers, the orchestra was of chamber proportions, and, thankfully, not the Carnegie Hall organ but one designed by James L. Palsgrove III was used.

This was a performance of sincerity and devoted music-making, but it was not awe-inspiring. Choral passages were often lacking in color, and grandiose moments could have been projected with more nobility. Also the orchestra's sound was not always too tidy. Special praise, however, belongs to Robert Nagel, solo trumpet; Albert Fuller, harpsichord; and Melvin Strauss, organ.

The soloists all maintained high standards—Helen Boatwright, soprano; Russell Oberlin, countertenor; Charles Bressler, tenor; Kenneth Smith, bass. Particularly noteworthy were the exuberant feeling Mr. Oberlin brought to "O thou that tellest good tidings to Zion," the bravura of Mr. Smith in "Why do the nations so furiously rage together?", the classic simplicity with which Miss Boatwright sang "I know that my Redeemer liveth".

In spite of the affirmation of the music, the evening had a note of sadness, for this performance was Mr. Mann's farewell as leader of the Cantata Singers. He is resigning to take on more duties at Rutgers University. Thomas Dunn will be his successor. —F. M., Jr.



Isaac Stern

Fine, Rorem, Russo Works Played by Philharmonic

New York Philharmonic, Leonard Bernstein, conductor. Isaac Stern, violinist. Carnegie Hall, April 19, 3:00 p.m.:

"Serious Song" Fine
Symphony No. 3 Rorem
(First Performance)
Symphony No. 2 in C ("Titans") Russo
(First Performance)
Violin Concerto Beethoven

In the last few weeks Leonard Bernstein has been stressing music by the younger generation of American composers. In this program, which was repeated four times, we had the chance to hear two new symphonies by composers in their 30s in addition to the "Serious Song" by Irving Fine. To round the program off, Mr. Stern played the Beethoven Violin Concerto, but even this had the air of novelty about it, for Mr. Stern used the cadenzas that Beethoven composed for his piano version of the work as transcribed for the violin by Alexander Zakin, Mr. Stern's accompanist.

Mr. Fine describes his work as an "extended aria" in "three main sec-

tions". Given its first performance by the Louisville Orchestra on Nov. 16, 1955, this Lament is not as despairing as its title indicates, but rather its sadness is of a positive note. Mr. Fine explores no new paths in the work but is content to give us a noble and affecting mood picture. It sounded very rich.

Ned Rorem's symphony was completed in April 1958, and, according to the program's notes, "it embodies a state of mind he has described as 'actively sad', occasioned by an inward emotional crisis, and the prospect to come of geographical relocation from France to the United States". Its second movement was originally intended for two pianos and was composed in 1949 in Morocco.

I could find little that is "actively sad" in the symphony. In the main it is quite airy and tuneful, and even its wistfulness has a cheerful note. It is a superficial work, orchestrated to the hilt with Hollywood-type effects, and it also brought hearty applause not only at the end of the work but at the completion of the second movement, "a brisk and jazzy dance".

William Russo has much more serious sentiments to express. He calls this symphony "Titans" and says "I see Man as potentially great—even heroic—not as an ant, instinctually driven and powerless in the world". I, personally, could see no relation between the title and the music. Though Mr. Russo is a man of talent, he does not display here the command of his materials or the skill of orchestration needed for such an extended work. His subject matter has trouble in moving, and the sound of the solo trumpet, spectacularly performed by Maynard Ferguson, is too piercing for too long a time.

The Beethoven Violin Concerto followed like a breath of fresh air. (It was astute program-making on Mr. Bernstein's part to place it at the end
(Continued on page 24)



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(Continued from page 23)

of the concert.) Mr. Stern's playing was superb, and it was impossible not to marvel at the way he brought freshness and vitality to this familiar work. The orchestra was also inspired.

—F. M., Jr.

New Symphony of New York In Three Premieres

Fashion Auditorium, April 20.—The New Symphony of New York, William Jackson, conductor, presented three New York premieres in addition to Herbert Stessin as soloist in Mozart's Piano Concerto in D minor, K. 466, in a concert to benefit the West Side YMCA. Mr. Stessin's playing was well polished, graceful, and full of heart. Beautifully proportioned phrasing and balances were characteristic of his performance, as well as a mellow tone quality. It was a powerful and sensitive reading, deserving of the ovation it received.

Samuel H. Adler's Symphony No. 1 is a warm and lyrical work, much influenced by the "prairie" school of American writing. It had genuinely captivating atmosphere and inventiveness. A suite, "Purcelliana," was transcribed by Alfred Akon from half a dozen selections from Purcell works. The orchestration was in the main consonant with the style, although one wished that sonorities did not change so often in some sections. Milhaud's "Suite Campagnarde," the third New York premiere of the evening, has some fresh and piquant writing, particularly in the Nocturne, with the familiar flavor and very skillful orchestration of this composer. Mr. Jackson was a capable conductor, but he had to contend with poor acoustics.

—D. J. B.

Ormandy Conducts Berlioz Faust

Philadelphia Orchestra, Eugene Ormandy, conductor. Janice Harsanyi, soprano; David Poleri, tenor; Martial Singher, baritone; Edina Lessack, soprano. Temple University Choirs. Carnegie Hall, April 21:

"The Damnation of Faust" Berlioz
For his final concert of the season with the Philadelphia Orchestra, Eugene Ormandy brought us one of the most original and prophetic works of the 19th century—Berlioz's "The Damnation of Faust". Although it is well over a century old, this score still has the power to stir us with its visionary splendor and to amaze us with its fantastic sense of orchestral and vocal color.

From Beethoven, Berlioz had learned a new majesty and intensity of musical language. Inspired by Goethe's "Faust", he produced a score which baffled his contemporaries. Even today, there are a hundred music-lovers who associate "Faust" with Gounod's sugary music to one who thinks of Berlioz. Granted that this oratorio is uneven in texture

and chaotic in plan, it remains worthy of Goethe at its best, and it contains pages that are still as startling as the day they sprang red-hot from Berlioz's imagination.

The orchestra was the star of this performance. Everything was faultlessly executed, whether those marvelous passages in the low strings in which Berlioz achieves Rembrandtian shades or the high woodwind parts that dart like summer lightning. The music of the sylphs was tonal gossamer. Truly, every man in this orchestra is a virtuoso.

Nor should the chorus, trained by Robert E. Page, go unpraised for its extraordinarily vital and expressive singing. Of the soloists, Mr. Singher was outstanding, both for his marvelous French diction and his impeccable sense of style. Mr. Poleri was emotionally forceful, but he had technical trouble with his top tones and he sang the role of Faust much too like that of Canio in "Pagliacci". Miss Harsanyi's voice was voluminous and fresh, though it did not seem clearly focused at times and her French was not easily followed. But, all in all, this was a treasureable opportunity to hear a relatively neglected masterpiece. Mr. Ormandy should not have made cuts; there would have been time for the whole score, even if there had been a few less minutes for intermission gossip.

—R. S.

Bernstein Introduces Ben-Haim Work

New York Philharmonic, Leonard Bernstein, conductor. Erica Morini, violin; Sylvia Marlowe, harpsichord; Christine Stavache, harp. Carnegie Hall, April 25:

Concerto in G minor for Harpsichord and Orchestra, Op. 4, No. 1... Handel
"The Sweet Psalmist of Israel" Paul Ben-Haim
(First United States Performance)
Concerto No. 2 for Violin, in D minor... Wieniawski
"Capriccio Espagnole" Rimsky-Korsakoff

The Philharmonic's penultimate program began rather uneventfully with Handel's sometimes monotonous Concerto in G minor for harpsichord. Although the orchestra numbered no more than 20, the solo instrument was hard to hear in so vast an auditorium. It ended in more or less the same manner with the well-worn Rimsky-Korsakoff showpiece.

In between, however, was a new piece, the American premiere of a 30-minute work by Israel's Paul Ben-Haim. "The Sweet Psalmist of Israel" is the title. It is a three-movement, episodic score with prominent parts for harpsichord (first movement), harp (second movement) and for both instruments and a full batterie with alto and tenor saxophones in the brilliantly orchestrated finale.

The "Psalmist" of the title is, of course, the Biblical David, and Ben-Haim's themes seem suggested by the young David's first appearance before King Saul. Threaded throughout the composition are fragments of Israeli folk music. Although the harmonic structure is traditional for the most

part, the writing is quite contemporary in feeling. The roles he assigned to the harp (an instrument usually associated with David) and harpsichord are vital to the tonal impression of the piece, except for the last movement when they are completely overpowered.

Sylvia Marlowe and the Philharmonic's harpist, Christine Stavache, made valuable contributions to the premiere, which was heard — apparently with gratification — by the composer, who was warmly applauded.

Leonard Bernstein and Erica Morini collaborated on a stunning reading of the Wieniawski Violin Concerto No. 2. What made it stunning was Miss Morini's approach. She did not overwhelm the audience with technique. Instead she gave attention to the melodic line, playing with a sweetness of tone that was ravishing.

—W. L.

Two Organizations Give Handel Oratorio

Carnegie Hall, April 28.—Handel's "Judas Maccabaeus" was one of his most popular works during his lifetime, and this performance by the Oratorio Society with the National Orchestral Association under John Barnett was a major event in the New York City Handel Festival. Alas, we must honor the good intentions while admitting that the execution was unworthy of this masterpiece. Those who heard it for the first time could have gained only a faint idea of what this music really is.

The rebellion headed by the Young Pretender was still fresh in English memory when Handel composed this dramatic oratorio in 1746-47. Heads were still falling while he wrote this music and Thomas Morell's libretto transparently refers to the contemporary political situation. Handel purposely wrote it in a broad, sweeping, popular style and it needs to be performed with the utmost vigor and vividness.

What we heard on this occasion was a pale, colorless, stylistically uncertain, and technically shaky performance. The characters were not identified, so that the dramatic meaning of many passages was not made clear to the audience and there were plentiful cuts. Almost everyone seemed more concerned with getting the notes, if possible, and keeping together than with the true significance of the music, including Mr. Barnett. As to the chorus, I shall preserve a courteous silence. The soloists were somewhat better, though by no means completely at home in this music, either stylistically or technically. They were Janet Southwick, soprano; Carol O'Hara, alto; William McGrath, tenor; and Edmond Karlsrud, bass.

—R. S.

Bernstein Offers Final Program

New York Philharmonic, Leonard Bernstein, conductor. Adele Addison, soprano; John McCollum, tenor. Laszlo Varga, cello; John Wummer, flute; Suzanne Bloch, lute; Bruce Prince-Joseph, organ. Rutgers University Choir, F. Austin Walter, director. Carnegie Hall, May 2:

"Ode for Saint Cecilia's Day... Handel
Symphony No. 1... Brahms

Leonard Bernstein was at his best in the final program of the Philharmonic season, and the orchestra played for him with unforgettable power and élan. Especially gratifying was Mr. Bernstein's admirable con-

ducting of Handel's exquisite "Ode for Saint Cecilia's Day" which had a refinement, an authority, and a sense of proportion that had not been present in his earlier interpretation of the "St. John Passion".

He was fortunate in his soloists. Not even Victoria de Los Angeles could have sung the soprano airs in more heavenly fashion than did Adele Addison. With endless breath, perfect command of trills and other ornaments, ravishing tone color, and impeccable phrasing, Miss Addison let us savor to the full the incomparable melodic beauty and harmonic felicity of these Handelian masterpieces.

Mr. McCollum was also a Handelian to the manner born; and the obligatos of Mr. Wummer and Mr. Varga were enchantingly played.

Praise should also go to Miss Bloch and notably to Mr. Prince-Joseph, who was happily freed from the unspeakable Carnegie Hall organ and had an instrument which was appropriate for the music. The chorus sang intelligently and devotedly, although one missed the impact and vigor of a professional body in the majestic final "The dead shall live"—one of the mightiest pages Handel ever wrote.

As if this memorable contribution to the current Handel Festival were not enough, Mr. Bernstein proceeded to give us the finest Brahms interpretation I have ever heard from him—one worthy of his great master, Koussevitzky. It had not only passion, but nobility, a fine sense of integration, and searching intellectual insight. It was a heartsearching finale to a brilliant season. —R. S.

OPERA at the Metropolitan

Eugene Onegin

April 3.—The season's final performance of this lovely Tchaikovsky opera had one change of cast: Mignon Dunn sang the role of the old nurse, Filippievna. Miss Dunn made the best of its vocal and dramatic moments.

A sold-out house applauded every scene of "Onegin", demonstrating again that this is one of the Metropolitan's visually most beautiful offerings. George London was in the title part, with Lucine Amara as Tatyana and Nicolai Gedda as Lenski. Ignace Strassfogel conducted.

—W. L.

Don Carlo

April 4, 2:00 p.m.—The tragic drama of Verdi's "Don Carlo" unfolded itself on the Metropolitan's stage for the third time this season at this performance. Its most moving moments were reached in the first scene of the third act. Here Jerome Hines, who was new to the cast, offered King Philip's aria "Ella giammai m'amò" with heartfelt pathos and commanding dignity, and again in that remarkable scene with the Grand Inquisitor, enacted by Hermann Uhde. Mr. Hines let us glimpse the personal torment of that unhappy soul. Still later in the same scene, Leonie Rysanek, as Elizabeth, and Blanche Thebom, as Eboli, added penetrating characterizations to make the drama reveal itself with telling impact. A last-minute replacement was Giulio Gari, who substituted for the indisposed Eugenio Fernandi. Probably due to the circumstances his Don Carlo was not too secure, either vocally or dramatically, and Fausto Cleva, who conducted, achieved his best results in passages that call for flamboyancy rather than psychological insight. Robert Merrill repeated his admirably sung Rodrigo. —F. M., Jr.

La Bohème

April 4.—The season's last performance of "La Bohème" marked Jean Fenn's first appearance as Musetta, while Kurt Adler conducted the opera for the first time this season. Mr. Adler's conducting lacked sensitivity and more than once the singers were drowned by the orchestra. Miss Fenn sang Musetta's music in a satisfying way; she was at her best when singing above the staff. Her characterization of the part was vivid.

Repeating familiar roles were Licia Albanese, as Mimì; Richard Tucker, as Rodolfo; and Norman Scott, as Colline. Others of the cast included Frank Guarrera, as a full-voiced

Marcello; Calvin Marsh, as Schaunard; Gerhard Pechner, as Benoit; Lorenzo Alvary, as Alcindoro; and Frank d'Elia, Edward Ghazal and Dawin Emanuel. —B. I.

Don Carlo

April 10.—When "Don Carlo" was given for the last time this season, three singers were heard who had never appeared at the Metropolitan in this opera. They were Giorgio Tozzi, as Philip; Mario Sereni, as Rodrigo; and Mary Curtis-Verna, as Elizabeth.

Mr. Tozzi made a most impressive King Philip, vocally as well as visually. "Ella giammai m'amò" was stirringly sung. Mr. Sereni, in the sympathetic Rodrigo role, was heard to good advantage, and Miss Curtis-Verna, while she did not realize all the dramatic possibilities of Elizabeth's character, sang well, especially "Tu che le vanità" in the final act.

For the second time in less than a week, Giulio Gari replaced Eugenio Fernandi in the title role. Others in the cast who had sung in earlier performances were Hermann Uhde and Nell Rankin, who again made a stunning Princess Eboli. The conductor was Fausto Cleva. —W. L.

La Gioconda

April 11.—The Ponchielli work, bringing the Metropolitan Opera's New York season to a close, featured three cast changes: Regina Resnik sang the role of Laura Adorno for the first time this year, while William Wildermann (Alvise Badoero) and Margaret Roggero (La Cieca) fulfilled their respective assignments for the first time at the house.

Collective praise for all three artists is due, although Miss Resnik's imposing vocalism was not always impeccable as far as production and attack were concerned. Mr. Wildermann was vocally and dramatically impressive, and his vows to poison his erring wife seemed to be deeply felt. Miss Roggero displayed the customary taste and security of her resourceful artistry.

The remainder of the cast included a splendidly disposed Zinka Milanov in the title part, Richard Tucker, Robert Merrill. Fausto Cleva conducted. —J. F. S.

Other performances

A gala performance staged by the Metropolitan on April 2 attracted a capacity crowd, which, by the end of the evening, was cheering the event wholeheartedly. Three acts from as many operas and a ballet made up



Louis Melancon

The Metropolitan Opera begins its annual spring tour. Catching the train for the first stop are (from the left) Gulio Gari, Helen Vanni, William Wildermann, Ezio Flagello, Regina Resnik, Giorgio Tozzi, Heidi Krall

the program: Act III of "La Bohème", with Lucine Amara, Brenda Lewis, Richard Tucker, and Mario Zanasi in leading roles, conducted by Ignace Strassfogel; Act II of "Tosca", with Licia Albanese, Eugenio Fernandi, and George London in the focal roles, conducted by Kurt Adler; Antony Tudor's new ballet, "Hail and Farewell", with Eleanor Steber singing the "Four Last Songs" of Richard Strauss, conducted by Martin Rich; and Act III of "Aida", with Leonie Rysanek, Mignon Dunn, Carlo Bergonzi, Robert Merrill, and Norman Scott, conducted by Fausto Cleva.

In the seventh and final performance of "Boris Godunoff", on March 30, George London sang the title role. Helen Vanni was the Fyodor, Paul Franke the Shuiski, Lorenzo Alvary the Varlaam, and Albert Da Costa the Grigori.

The "Wozzeck" on April 1 brought

three cast changes: Lorenzo Alvary as the Doctor; Albert Da Costa as the Drum Major, and William Lewis as Andres.

Jean Fenn sang her first Rosalinda with the company in the final performance of "Fledermaus", on April 8.

In the matinee of "Tosca" on April 11, Carlo Bergonzi took the part of Cavaradossi for the only time this season.

On Monday, April 12, the company embarked on its annual spring tour. A 7,000-mile trip to 16 cities in seven weeks, with 54 performances in all, was ahead of them.

The 1958-59 season offered 151 regular performances, of which 110 were sold out. In addition, there were seven student performances, nine benefits, two performances of the Verdi Requiem, a ballet evening, and the "gala".

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(SUMMER SESSION—JUNE 22 TO JULY 31, 1959)

New Music

Hovhanness Writes Unusual Magnificat

The "Magnificat" for four solo voices, chorus, and orchestra by Alan Hovhanness, which bears the frightening opus number 157, offers striking proof that it is not necessary to be either "advanced" or structurally intricate to write beautiful music. All that is needed is talent. And, I might add, the courage to be oneself. Like Lou Harrison, Hovhanness has managed to be exotic without thereby limiting his musical scope or becoming superficial.

The harmony, the modal writing, the fantastic orchestration of this "Magnificat" (which has been issued by C. F. Peters) give it a very rich and startling effect. But essentially it is a transparent, eminently singable, and religiously fervent work. Hovhanness weaves a gorgeous fabric around his voices, but the vocal parts move in solid, almost four-square patterns that are ingeniously crossed and rhythmically dispersed.

Of course, the vocal score gives only a rough idea of the glowing colors of the work. In a note, Hovhanness warns that "the *senza misura* passages are free rhythm rapid collision passages in strings which cannot be performed by one player on the piano. The pianist must try to create a sound of confusion, mysterious, sometimes rising to a thunderous climax." The orchestra accompaniment calls for oboes, horns, trumpets, trombone, tamtam, bell in C, harp, and strings. The "Magnificat" lasts 33 minutes in performance.

After a "Celestial Fanfare" which at once establishes the mystical and rhapsodic atmosphere of the work, the chorus enters majestically. The solos have the suppleness and freedom of oriental chant. In his handling of voices Hovhanness shows the same sensitivity to timbre and color that he has for instruments.

This "Magnificat" was commissioned by the Serge Koussevitsky Music Foundation and was assigned to Wichita Falls, Texas, for its world premiere. It was performed by the Wichita Falls Symphony under Erno

Daniel, with the Midwestern University Choir and four soloists chosen in the Wallace Award Auditions, on Jan. 26, 1959. It deserves a wide popularity, for it combines freshness of idiom and approach with a genuinely mystical and religious sense of awe and wonder. —R. S.

Halsey Stevens Pieces for Bassoon

To write as simply and transparently and as compellingly as has Halsey Stevens in his Three Pieces for Bassoon (or Cello) and Piano, you have to be a really able composer. These comparatively brief and modest works, which have been published by C. F. Peters, have a very distinct profile and reveal admirable imagination and workmanship. They consist of two rapid movements flanking a slow one.

The texture is contrapuntally alert, yet one never has the sense of rigidity or any forcing of the flowing melodic lines. The lean, somewhat tartly dissonant harmonies are always functional; Mr. Stevens never pads or elaborates needlessly. Both for students and for performers these relatively easy pieces offer attractive music that stands head and shoulders above the material usually available in this genre. —R. S.

Presser Acquires New Music Edition

The catalogue of New Music Edition, which for 25 years issued advanced works for orchestra, piano, voice, violin, etc., has been acquired by the Theodore Presser Company, which will soon offer the collection to the public.

Contests

Sixteenth Annual Publication Award Contest. Auspices: Composers Press. Award: royalty contract. Subjects for compositions: (1) woodwind duet or trio; (2) trumpet or trombone duet; (3) string duet or trio; (4) anthem; (5) piano-teaching piece; (6) violin teaching piece.

Deadline: Nov. 15, 1959. Address: The Composers Press, 1211 Ditmas Ave., Brooklyn 18, N. Y.

Cello Contest. Auspices: Violoncello Society. The winner will be sent to the Pablo Casals masterclass in Zermatt, Switzerland; tuition and travel expenses paid. Auditions on June 1 in New York City. For more information write Violoncello Society, George Koutzen, secretary, 201 West 54th St., New York 19, N. Y.

Busoni International Piano Competition. Open to pianists of either sex and all nationalities who are over 15 and under 32 years of age. First Prize: 500,000 lire and engagements with orchestra. Deadline: Aug. 10, 1959. Address: Secretary of the State Conservatory of Music "C. Monteverdi", Bolzano, Italy.

Ettore Pozzoli First International Piano Contest. Auspices: City of Seregno (Milan). Open to pianists of all nationalities not over 30 years of age on date of registration. Deadline: May 31, 1959. First prize: 700,000 lire in addition to a concert to be held in Milan. Address: Segreteria Concorso Pozzoli, Comune de Seregno (Milano), Italy.

International Composition Contest. Auspices: Accademia Nazionale di Santa Cecilia. For a composition in a form to be freely chosen, for orchestra, or orchestra and chorus, or orchestra, chorus, and vocal soloists, and from 15 to 25 minutes in length. Award: 2,000,000 lire. Deadline: Dec. 31, 1959. Address: Segreteria dell'Accademia Nazionale di Santa Cecilia, Via Vittoria 6, Rome.

First Performances in New York

Orchestral Works

Adler, Samuel H.: Symphony No. 1 (New Symphony, April 20)
Alkon, Alfred: "Purcelliana", transcription of Purcell works (New Symphony, April 20)
Beglarian, Grant: "Diversion for Orchestra" (New York Philharmonic, April 12)
Bender, Natalie: "Children's Suite" (Symphony of the Air, April 25)
Ben-Haim, Paul: "The Sweet Psalmist of Israel" (New York Philharmonic, April 23)
Cowell, Henry: Variations for Orchestra (Contemporary Music Society, April 14)
Creston, Paul: "Lydian Ode" (Contemporary Music Society, April 14)
Foss, Lukas: "Symphony of Chorales" (New York Philharmonic, April 9)
Gahuro, Kenneth: "Elegy" (New York Philharmonic, April 2)
Hartmann, Karl Amadeus: Symphony No. 6 (Philadelphia Orchestra, March 31)
Luenig, Otto: Fantasia for String Quartet and Orchestra (Columbia University Orchestra, April 18)
Milhaud, Darius: "Suite Campagnarde" (New Symphony, April 20)
Morem, Ned: Symphony No. 3 (New York Philharmonic, April 16)
Russo, William: Symphony No. 2 "Titans" (New York Philharmonic, April 16)
Surinach, Carlos: "Sinfonietta Flamenca" (Contemporary Music Society, April 14)

Opera

Dello Joio, Norman: "The Triumph of St. Joan" (revised version) (New York City Opera, April 16)
Floyd, Carlisle: "Wuthering Heights" (New York City Opera, April 9)
Hoiby, Lee: "The Scarf" (New York City Opera, April 5)
Weissgall, Hugo: "Six Characters in Search of an Author" (New York City Opera, April 26)

Dance Scores

Partch, Harry: "The Bewitched" (Columbia University, April 10)

Piano Works

Calabro, Louis: Sonata for Piano (Music in Our Time, April 15)
Cone, Edward: Prelude, Passacaglia, and Fugue (Chamber Music '59, April 7)
Chavez, Carlos: Invention (William Masselos, April 9)
Ley, Salvador: "Danza Exotica" (Pan-American Day concert, April 19)
Robb, John D.: "Scenes from a New Mexico Mountain Village" (Composers Group, April 14)
Scelsi, Giacinto: Variations and Fugue for Piano (Music in Our Time, April 26)
Weber, Ben: "Humoreske" (Composers' Showcase, March 30)

Chamber Works

Bassett, Leslie: Five Pieces for String Quartet (NAACC, April 18)
Carlin, William: String Quartet (Chamber Music '59, April 7)
Crane, Robert: "Pastorale-Duo for Oboe and Piano" (NAACC, April 18)
Guarnieri, M. Camargo: Sonata No. 4, for violin and piano (Eva Kovach, April 16)
Lora, Antonio: "Lament and Dance for Flute and Harp" (Composers Group, April 14)
Nowak, Lionel: Quartet for Oboe, Violin, Viola, and Cello (Music in Our Time, April 26)
Otterloo, Willem van: Symphonietta for 16 Wind Instruments (New Music Concerts, April 16)
Rapoport, Eda: "Momentum for Violin and Cello" (Composers Group, April 14)
Richey, David: Introduction and Rondo, for violin and piano (Elaine Lee, April 20)
Seletsky, Harold: Trio for clarinet, cello, and piano (NAACC, April 18)
Stearns, Peter Pindar: Serenade for 15 Wind Instruments (New Music Concerts, April 16)
Wagner, Joseph: "Impromptu Fantasy for Flute, Clarinet, and Piano" (NAACC, April 18)
Wilson, Howard: Sonata for Violin and Piano (NAACC, April 18)

Vocal Music

Alexander, Josef: "Songs for Eve" (Music in Our Time, April 15)
Brogue, Roslyn: "Five Songs of Courtly Love" (Composers Group, April 14)
Gideon, Miriam: "Epitaphs from Robert Burns" (Shirley Sudock), April 27)
Kabalevsky, Dmitri: "When to the Sessions of Sweet Silent Thought" (Robert Williams, April 25)
Peyton, Malcolm: "Cantata on James Joyce's 'Chamber Music'" (Chamber Music '59, April 7)
Roetscher, Konrad: "Four Sonnets of Louise Labé" (New Music Concerts, April 16)

Two-Piano Works

Kenius, Talivaldis: Concertino for Two Pianos (Guthbergs, April 17)
Lemacher, Heinrich: Sonata, Op. 118 (Guthbergs, April 17)

Electronic Music

Cage, John: "Fontana Mix" (Cage, Varese program, April 26)

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PIONEERS (New): Symphonic Folk Saga. Premiered by Pro-Musica Orch. Hans-Jurgen Walther conducting. Tape recorded.
MISSISSIPPI STORY (New): A symphony in folk style representing music of the South. Premiered by Highland Park Sym. Orch. April 24, 1959, William Van Den Berg conducting. Was tape recorded in Germany last year and will be released on records at a later date.

PUBLISHED BY COMPOSERS PRESS, INC.
HENRI ELKAN — SOLE DISTRIBUTOR 1316 WALNUT STREET, PHILADELPHIA 7, PA.

Jeanette Scovotti is the recipient of the 1959 Town Hall Recital Award offered by the New York Singing Teachers' Association. Miss Scovotti will give her recital on Sept. 29. Second place was won by **Maria Kallitsi**.

The winners of the LADO Composition Contest and Artist's Award have been announced. **Godfrey Schroth**, of Trenton, N. J., received \$500 for his piano quintet. First honorable mention went to **Ramiro Cortes**, of Princeton, N. J., and second honorable mention to **David R. Sprung**, also of Princeton. The annual Artist's Award of \$200 was won by **Michael Rogers**, pianist from New York City.

Catherine Howard, soprano of Windsor, Ont., is the winner of the 1959 Scholarship Fund Award of the Canadian Women's Club of New York City.

Sophia Steffan, mezzo-soprano of New York City; **Ralph James Votapek**, pianist of Northwestern University; and **Howard Aibel**, pianist of New York, will be presented in debut recitals in New York City under the auspices of the Walter W. Naumburg Musical Foundation.

Camille Antoinette Budarz, pianist of New York, won the Kosciuszko Foundation's first Paderewski scholarship of \$1,000, which was established last year by R. J. Schaefer, president of the F. and M. Schaefer Brewing Co., especially for youthful pianists of Polish extraction.

George Rochberg was awarded a first prize in the competition sponsored by the Societa Italiana Contemporanea Musica. The winning

work was "Cheltenham Concerto".

Alexander Fiorillo, of Philadelphia, is the winner of the 1959 Leschetizky Association of America Debut-Recital Contest.

Ramiro Cortes, 25-year-old composer of Princeton, was named the winner of the \$500 award in the National Federation of Music Clubs contest for an American song cycle. The work, titled "America", was given its premiere on April 25 during the 30th Biennial Convention of the federation, which met in San Diego, Calif.

Concert Artists Guild Award to Anievas

Augustin Anievas, pianist, a pupil of Adele Marcus at the Juilliard School of Music, has won the 1959 Town Hall Debut Award presented by the Concert Artists Guild. The finals of the competition were held April 26 and were open to the general public for the first time. The runner-up was Raymond Michalski, bass, pupil of Rosalie Miller. The judges were Emanuel Balaban, Carl Bamberger, John Brownlee, Celius H. Dougherty, Robert Goldsand, and Nadia Reisenberg.

The Guild has announced piano auditions for new artists to be held at the end of May. Applicants must not be over 30 years of age. Applications may be had by writing to the Guild office, 119 West 57th St., New York 19, N. Y. Those artists chosen will be placed on an eligible list to appear in Guild concerts next season and then will be eligible for next year's Town Hall award.



The conductor and four composers whose works were played by the Manhattan Orchestra on April 14. From the left: Henry Cowell, Wallingford Riegger, Emerson Buckley (who conducted), Paul Creston, Carlos Surinach

Stimulating New Music by Manhattan Orchestra

Grace Rainey Rogers Auditorium, April 14.—A stimulating and engaging evening was presented by the Contemporary Music Society in association with the Manhattan School of Music, when the Manhattan Orchestra was led by Emerson Buckley in five contemporary works. Three were new to the local concert scene: Paul Creston's "Lydian Ode", commissioned for the Wichita Symphony and first performed in February 1957; Carlos Surinach's "Sinfonietta Flamenca", written as a Louisville Orchestra Commission and first performed in January 1954; and Henry Cowell's Variations for Orchestra, commissioned for the Cincinnati Symphony and first performed in November 1956. Gunther Schuller's "Dramatic Overture", and Wallingford Riegger's Variations for Piano and Orchestra completed the program. The latter had been given a new ending and a cadenza by the composer, and this was the first performance of the new version.

Creston's work seemed the only weak one of the lot—and that largely by comparison—for its inventions on the Lydian mode were unduly protracted, the harmony and orchestral color too reminiscent of the impressionist school. Schuller's Overture is brash and exuberant, with literally stunning orchestral effects. Surinach's

deft, witty, and wholly delightful Sinfonietta transmutes Spanish idioms into fresh sounds and patterns, and the composer has the taste never to overextend his ideas. Cowell's Variations are largely in terms of sonorities, which are amusing, pungent, and finally electrifying in their originality and brilliance.

It was the Riegger piece that proved the most satisfying on all counts. The composer manipulates his theme in countless ways, epigrammatically, rhapsodically, constantly absorbing the mind and ear with his comprehension and mastery of musical means—truly a fascinating score without a false note in it.

The performance of these tremendously difficult works was somewhat rough and ready, but on the whole extraordinary, even without considering the youth and student-status of the players. Mr. Buckley conducted with complete assurance, and young Zita Carno's confident handling of the complex solo part in the Riegger Variations was nothing short of miraculous. If there was any fault in the concert, it was that the acoustics of the hall are too live for some of the decibels created, and the eardrums suffered therefrom.

Leopold Stokowski spoke briefly on behalf of the Society and of contemporary music in general. —R. A. E.

"Prologue, Capriccio, and Epilogue", and the Seattle Symphony, under Milton Katims performed the "Divertimento-Burlesca" on March 9 and 10.

At the **Korngold Memorial Concert** on June 7 four works of the late composer will be included—the Third Piano Sonata, a group of arias and songs, the Suite for violin and piano, Op. 11 ("Much Ado About Nothing"), and the Third String

Quartet. The program is being presented by the UCLA Committee on Fine Arts Productions at Schoenberg Hall.

Charles Haubiel's "Mississippi Story" was scheduled to receive its premiere on April 24, by the Highland Symphony of Los Angeles, under William Van Den Burg. The work was recorded in Hamburg, conducted by Han-Jurgen Walther.

Composers Corner

John LaMontaine, 39-year-old composer of New York, won the 1959 Pulitzer Prize in music for his Concerto for Piano and Orchestra. This was given its premiere by the National Symphony in Washington, D. C., under the direction of Howard Mitchell, with Jorge Bolet as soloist, on Nov. 25, 1958.

Edgard Varese's "Arcana" and **Wayne Peterson's** "Free Variations for Orchestra" have been selected as the compositions to be commercially recorded this year under the terms of the Recording Guarantee Project of the American International Music Fund.

Franz Waxman's oratorio "Joshua" will be given its world premiere in Dallas on May 23. The composer will conduct, Mack Harrell will sing the title role, and Norman Corwin will provide the narration.

Darius Milhaud has been asked to compose a violin concerto for the Queen Elizabeth of Belgium contest to be held this May. The concerto,

dedicated to the queen, will be given its premiere on May 25 in Brussels by the Orchestre National, under Franz André.

Among the compositions of **Mabel Daniels** that have been performed recently are "A Psalm of Praise", given at the May concert of the Pro Musica, under Alfred Nash Patterson at Trinity Church, Boston, and "Exultate Deo", sung at the Second Church in Newton, Mass., under Ivar Sjöström.

Mary Deacon's "Follow the Road", composed to words by Elfrida Norden, was performed by the Mendelssohn Glee Club in New York City on April 27.

Benjamin Lees's Second Symphony will be performed by the orchestra of the Belgian Radio in January of 1960. In April the Fantasia for piano will be played at Wigmore Hall in London, and on May 20 the Sonata for Horn and Piano will be given its premiere over BBC. In May the Portland Junior Symphony will give the first performance of

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RECITALS in New York

New York Composers Laboratory

Carnegie Recital Hall, March 31.—The first concert by the recently formed New York Composers Laboratory attracted a large audience.

Included in the program were John Bovicchi's Sonata No. 1, for Violin and Piano, Op. 24; a Sonata for Cello and Piano by Stephen Addiss; Lester Trimble's Duo for Viola and Piano; and a String Trio by Bartholomew Kool. A terse note at the end of the program stated: "Mr. Bovicchi is from Boston. Mr. Kool came to this country from Holland three years

ago. Mr. Addiss and Mr. Trimble are New Yorkers."

Of the four, Mr. Trimble made the most interesting contribution. He is known in New York for his string quartets, and the Duo for Viola and Piano played at this concert was another of his craftsmanlike jobs. It is in two short movements, a contemplative Prelude followed by a fast-moving Allegro. Playing the piece were Joseph Pietropaolo, viola, and Linda Dunlap, piano.

Mr. Bovicchi's sonata, whose idiom is tonal but dissonant, is a bravura piece for the violin, but its striving for effects is perhaps a bit too obvious. Ayerton Pinto was the violinist, with Miss Dunlap at the piano.

The works by Mr. Addiss and Mr. Kool were studies in dissonance that seemed somewhat labored and derivative. —W. L.

Josephine Caruso . . . Pianist

Town Hall, April 5, 5:30.—An unusually large audience heard Josephine Caruso's recital. The program was drawn from the standard repertory: three Scarlatti sonatas, the Beethoven Sonata Op. 110, Chopin's Sonata in B flat minor, the Bach-Busoni Chaconne, and short pieces by Pick-Mangiagalli, Rachmaninoff and Poulenc.

The young soloist was a scholarship student at Manhattanville College of the Sacred Heart and studied abroad. Her playing was well controlled and showed good attention to musical values. Miss Caruso was not able to muster sufficient strength for the major climaxes in the Beethoven sonata, and some of that work's inner complexities were not clearly revealed. But she could skip gracefully along in something like the Poulenc Caprice in C major, the closing work on a generally well-played recital. —W. L.

Joseph Malfitano . . . Violinist

Carnegie Hall, April 5.—Joseph Malfitano, a violinist in the Metropolitan Opera Orchestra playing his second annual Carnegie Hall recital, went Hans von Bülow one better. He came up with a program of sonatas by the four great "Bs" of music! These included Bach's No. 3 in E; Brahms's in A, Op. 100; Bartok's for Solo Violin; and Beethoven's in C minor, Op. 30. Ably assisted in all but the Bartok by the pianist Paul Kueter, Mr. Malfitano gave them illuminating performances that were marked by understanding of their various styles, fine technical control and polish, an inward sympathy and an outward grace.

The high point was reached in the Bartok Sonata for unaccompanied violin where the variety and beauty of Mr. Malfitano's tone, which was notable throughout the evening, was heard to full advantage. Particularly remarkable was the way Mr. Malfitano handled the difficult fugue. Not only did he encompass the difficulties with ease but he made it a compelling piece of music. Mr. Malfitano was fortunate, too, in having at his disposal for this recital the golden-toned Stradavari that once belonged to the late Albert Spalding. —R. K.

Rathaus Memorial Concert

Kaufmann Concert Hall, April 6.—The Queens College Department of

Music may well be proud of its faculty. All of the composers whose works were played in this concert have taught there. Even some of the performers are members of its teaching staff or are graduates. This program was sponsored by the Department and the Karol Rathaus Memorial Association.

Of the five works offered, two were by Rathaus. He was the first professor of composition at the college, teaching there from 1940 until his death in 1954. The Trio Serenade, Op. 69, composed one year before he died, is more impressive than the other work—Ballade, Op. 40, for piano. The latter, which is subtitled "Variations on a Hurdy-Gurdy Theme", was written in 1936. It does offer opportunity for virtuosic display and the chance to exploit the coloristic resources of the instrument. On the other hand the Serenade, particularly the slow movement and the finale, is dramatically compelling, fascinating as to the individual writing for the three instruments. Both works were expertly performed—the Ballade by Phyllis Rapoport, a graduate of the college, and the Serenade by the Albeneri Trio (Ward Davenney, piano; Giorgio Ciompi, violin; and Benar Heifetz, cello).

The other composers represented were Robert Kurka, who taught theory at Queen's College during 1954-55; Vittorio Rieti, the present professor of composition; and Luigi Dallapiccola, who was visiting professor in 1956-57 and will return there next September. Rieti's "Two Songs between Two Waltzes" evokes moods of mild charm and were most compellingly projected by Reri Grist, the possessor of an unusually beautiful soprano voice, and Charles Wadsworth, who showed himself to be a first-class accompanist. Dallapiccola's contribution was "Quaderno musicale de Annalibera", which was composed in 1952 to show his daughter Annalibera various aspects of music. The controlled order he maintains over his material is always of interest, the tonal effects often eerie, but the expressive content is limited. Paul Harrelson, the pianist who gave the work its first performance in New York in 1956, offered an authoritative, colorful, and sensitive interpretation.

Kurka's String Quartet No. 5 was composed in 1954, three years before his tragic death at the age of 35. It is more than a promising work, for it has real emotional impact and is crowded with forceful ideas. In extended rondo form, its barbaric drive and cool brilliance reminds one of Bartok and it has moments of true lyric beauty. The Queens College Faculty Quartet (Boris Schwarz and Albert Mell, violins; Carl Eberl, viola; and Alexander Kougell, cello) performed it so vividly that one would have liked to hear the work repeated immediately. F. M., Jr.

Augusta Scheiber . . . Pianist

Town Hall, April 7.—Augusta Scheiber was heard in a program well selected to demonstrate the pianist's gifts. Haydn's Adagio in F major and Fantasia in C major were played with elegance in line and conception. Miss Scheiber's tone was lovely—clearly articulated and singing—and both the spirit and letter of the pieces were admirably captured.

Beethoven's Sonata in B flat major, Op. 106, received a performance that was often illuminating, particularly along intellectual lines. Miss Scheiber comprehended the heroic mold of the "Hammerklavier", but at times was unable to summon sufficient strength and expanse of feeling. It was sensitive, lyrical playing, especially telling in the adagio.

Two "Moments Musicaux", Op. 94, by Schubert, and Chopin's Impromptu in C minor, Op. 90, No. 1, were played with much expressivity. Bloch's imaginative, impressionistic "Poems of the Sea" were colorful and luminous in tone quality in the pianist's hands. —D. J. B.

Paul Roberts Choir

Town Hall, April 9.—The Paul Roberts Choir is a mixed chorus of 29 singers from the Philadelphia area. Mr. Roberts conducted the group's program in Town Hall, a program including Five Geistliche Chöre of Gallus; Bach's Cantata No. 131; three Schubert songs; Brahms's "Marienlieder", Op. 22; and excerpts from Bizet's "Les Pecheurs de Perles".

Mr. Roberts has hand-picked his singers. They make up a well-balanced chorus, devoted to high standards of repertory and performance. It was pleasant to hear the excerpts from "The Pearl Fishers". The choruses are full of life, broad in melodic content, and well worth hearing.

The men of the ensemble contributed some lovely moments in the a cappella "An den Frühling" and "La Pastorella" of Schubert. Less successful were the Schubert "Standchen" and the Brahms "Marienlieder". Part of the trouble here lay in the hesitant accompaniment by eight string players from the Philadelphia Orchestra and in Mr. Roberts' less than explicit beat. —W. L.

Jan Peerce Tenor

Carnegie Hall, April 13.—In his first New York recital in more than ten years, Jan Peerce demonstrated that his remarkably disciplined and secure vocal technique and his admirable musical intelligence have kept him in the forefront of present-day tenors. The signs that he has had a long career behind him were meager indeed, a slight lessening of facility in the floriture of some Handel arias; climactic tones that were sometimes less resonantly ringing than of old.

But these were infinitely minor items among the many pleasures Mr. Peerce's singing afforded. For one thing, it was a joy to hear a tenor know exactly what his voice could and would do—a tone was never indecisively produced, the control of dynamic variation was precise, and vocal lines were smoothly plotted and spun out with climaxes that were satisfactory but never forced.

Accompanying such handsome vocalism was a sense of style and a gift for communication that made equally gratifying Schubert's "Am Grabe Anselmos", the "Ingenisco" from the Verdi Requiem, Pierné's "En Barque", or Turiddu's farewell to his mother in "Cavalleria Rusticana". Outstanding in the long program was a cycle by Turina called "Poema en forma de canciones", in which Mr. Peerce's mastery of delicate rhythms and vocal color established a variety of haunt-

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ing moods. But equally fine were the lovely, pure phrases of "Quando le sere al placido" from Verdi's "Luisa Miller"; the stirring passion of the "Lamento di Federico" from Cilea's "L'Arlesiana" and the brilliant sparkle of Rossini's "La Danza".

A large audience responded enthusiastically to the tenor's offerings and demanded many encores. Warner Bass was an invaluable colleague at the piano, particularly in the Turina cycle. The concert was a benefit sponsored by the Alumni and Friends of Madison House.

—R. A. E.

William Ryan . . . Baritone

Carnegie Recital Hall, April 12 (Debut).—Mr. Ryan brought a variety of experience to his first New York recital, including appearances with orchestras; radio, television and summer theatre work; and recitals. His program covered four languages, and his diction in each of them—Italian, German, French and English, in that order—was a model.

But the vocal results were not as successful as one would have wanted. Mr. Ryan does not have much of a "top" to his voice, so that he visibly strained in the closing notes of Respighi's "In alto mare". Nor was there much subtlety in his phrasing of the lovely Strauss song "Du meines Herzens Kronelein", one of five he offered by that composer. He made his best musical impression in the songs sung in English, especially "O Beauty, Passing Beauty", by Golde. Other composers represented were Fauré, Cimara, Pizzetti, Hahn, D'Indy, Holbrooke, Duke, Sacco and Dougherty. The accompanist was Gibner King.

—W. L.

Music in Our Time

Kaufmann Concert Hall, April 15.—Two premieres—Louis Calabro's Sonata for Piano and Josef Alexander's "Songs of Eve"—were offered in this stimulating concert of the Music in Our Time series. In addition, Roger Sessions' Sonata for Violin and Hall Overton's String Quartet were heard, the former being played by Max Pollikoff, who is the director of these programs.

Of the two new works, the Alexander "Songs for Eve" is the more ambitious in scope and the more demanding upon the listener. It is a setting of 12 lyrics by Archibald MacLeish for soprano, violin, cello, harp, and English horn. Highly dissonant in idiom, its texture weaves a mood of restlessness, and is often very expressive in underlining the meaning of the poetry. Strong as well as tender emotions are expressed in a musical language that is not particularly original but often gripping. The vocal line itself is not easy to sing, at times choppy and ungrateful, but on occasion it soars, giving the vocalist opportunity to display beauty of voice. There are two reservations about the

cycle. One, its scoring is not varied enough. Two, the texts need a wide emotional treatment to sustain interest completely from beginning to end. The soprano Virginia Babikian acquitted herself well with her difficult assignment, as did Leon Hyman, conductor; Paul Wolfe, violin; Alexander Kouguell, cello; Melvin Kaplin, English horn; and Sonya Kahn, harp.

Less impressive in its substance was Calabro's Piano Sonata. In three movements—Fantasy, "Dedication", "Festival"—its most attractive section is the folk-song-type second with its modal overtones. The "Festival", however, becomes bogged down in fanfare-like figures. The pianist was Douglas Nordli.

The Sessions Sonata, admirably performed by Mr. Pollikoff, is a difficult nut to crack on first hearing, though by no means forbidding. Its exploration of the violin's coloristic possibilities is a marvel, though a little of the work goes a long way. The first movement of Overton's String Quartet expresses idyllic, gentle, and graceful sentiments, told in a language that falls easy on the ear. But the second movement has less to say, and its colors are too subdued for too long a time.

—F. M., Jr.

Eva Kovach . . . Violinist

Carnegie Recital Hall, April 16 (Debut).—For her first New York appearance Miss Kovach gave the premiere here of a sonata by the contemporary Brazilian composer Camargo Guarnieri, as well as familiar items: Debussy's Sonata No. 3, Bartok's Rhapsody No. 1, and Beethoven's Sonata in G major, Op. 30, No. 3. David Garvey was the pianist.

Miss Kovach was born in Hungary and was graduated from the Liszt Academy of Music in Budapest. Therefore, it was not surprising to hear her give the Bartok Rhapsody a good performance. The rest of the evening was disappointing. Miss Kovach produced a small tone, and her bowing was often unsteady. The Guarnieri sonata she introduced was pleasant to hear if not impressively original.

—W. L.

Ingrida and Karina Gutberg . . . Duo-Pianist

Carnegie Recital Hall, April 17.—The Latvian-born duo-pianists Ingrida and Karina Gutberg, making their third appearance here since their American debut in Boston in 1952, offered a rewarding and unhackneyed program that included Johann Christian Bach's Sonata in G; Schumann's little-known but delightful Eight Polonaises for one piano four hands, composed in 1828; Schubert's Variations on an Original Theme in A flat; the Chopin Rondo, Op. 73; and two works—the Sonata Op. 118 by the German composer Heinrich Lemacher, and a Concertino for Two

Pianos by the Latvian composer Talivaldis Kenins—which were especially written for the sister team.

The Gutbergs, as they bill themselves, are a well-matched twosome, technically, musically and temperamentally. Having performed together since early childhood, they have developed a sixth sense in anticipating each others variations of nuance, tempo and mood, and the freedom, fluidity and flexibility of their playing was a welcome relief to the mechanical perfectionism that characterizes much of today's two-piano playing. Along with their fluent command of the keyboards, the Gutbergs achieved a homogenized liquidity of sound that was particularly appealing in their performances of the Schumann, Schubert and Chopin items.

The Lemacher and Kenins works proved to be well-written, idiomatic, and pianistically effective rather than musically satisfying. Both composers managed to keep their works free of the thickness that mars so many two-piano pieces. Mr. Lemacher's harmonic scheme in the Sonata leans, except for a Regerish tinge, to the traditionally conventional, while Mr. Kenins' is strictly in the contemporary vein, although not extremely dissonant. Both works make ideal vehicles for the Gutbergs, who made the most of them.

—R. K.

Mary Lou Muller . . . Pianist

Town Hall, April 19, 5:30 (Debut). Mary Lou Muller, pianist from Houston, Texas, made her New York debut. It was evident in a performance of the Bach Partita in B flat major that Miss Muller is an assiduous and well-versed musician who has acquired a good technique. Her tone was bright and clear and of agreeable color, though she did not make the work as musically impressive as she might have.

In a carefully prepared performance of Beethoven's Sonata in C major, Op. 53, there was musical understanding, but it was generally prosaic playing. Miss Muller was either temperamentally out of tune or a victim of debut nerves or both in the Chopin B minor Sonata. The pianist's musicality seemed fulfilled only in lyrical passages. The program also included three Debussy Preludes, Ravel's "Alborada del gracioso", Dello Joio's Suite, and Liszt's "Mephisto Waltz."

—D. J. B.

Addison and Fuller Give Handel Program

Kaufmann Concert Hall, April 18.—The program of music by Handel offered by Adele Addison, soprano, and Albert Fuller, harpsichordist, on

(Continued on page 30)

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Congratulations are in order after Jorge Bolet's appearance with the Florida Symphony in Daytona on March 19. From the left: Charlotte Robinson, hostess at a reception after the concert; Mr. Bolet; Helen Ryan, president of the Florida Symphony; and Mrs. Rose Skillman, patron

RECITALS in New York

(Continued from page 29)

this occasion was sponsored by the Clarion Concerts organization. Miss Addison, with Mr. Fuller accompanying, was heard in excerpts from the Cantatas Nos. 43, 34, and 25, and in the Cantata No. 46, "Lucrezia". Mr. Fuller improvised the accompaniments from the figured basses in Vols. 50 and 51 of the Handel Gesellschaft Edition. He played two Handel works for solo harpsichord, the Suite in D minor, No. 3, and the Suite in E major, No. 5. This concert was part of the New York City Handel Festival.

Elaine Lee Violinist

Town Hall, April 20, 3:00.—Elaine Lee, young Pittsburgh-born violinist and a graduate of Oberlin Conservatory and Curtis Institute, gave her Town Hall debut recital as a 1958 winner of the Walter W. Naumburg Musical Foundation Award. Her warm tone, at its best in Mouret's Sarabande, had a naturally graceful lyricism that was most gratifying.

Her playing of the Brahms Sonata No. 1, in G major, was notable for its musical understanding and sensitivity. Miss Lee came off well technically in the Chaconne from Bach's M minor Partita. Her playing was very finely sustained with the exceptions of an excusable memory slip near the end of the work.

Debussy's Sonata proved to be an

especially sympathetic work for the violinist. Her approach was sensitive and intense. The brilliance of her tone was shown to advantage in the Saint-Saëns-Ysaye "Caprice in Form of a Waltz". David Richey's Introduction and Rondo, which was given its New York premiere, is expressive in its romantic idiom, if not original in thought. David Garvey was the excellent accompanist.

—D. J. B.

Giovanni Consiglio Tenor

Carnegie Hall, April 22.—Giovanni Consiglio, tenor, made his New York recital debut in a program of Italian song and operatic excerpts. His voice was extraordinarily powerful and of very pleasant quality. His program included arias from Handel's "Xerxes", Meyerbeer's "L'Africana", Giordano's "Andrea Chenier", Cilea's "Adriana Lecouvreur", Puccini's "Turandot", and Verdi's "Rigoletto". A very broad field of amplitude—particularly in the high-decibel range—was used.

Among the songs, Rossini's difficult "La Danza" was dealt with creditably. Vocally, there was an occasional tendency to wander slightly off pitch, but one may account Mr. Consiglio's portamentos and scooped tones to conscious intent for purposes of expression. The tenor's singing was intensely expressive and well controlled in songs by Cittadini, Respighi, Tosti, Tagliaferri, De Crescenzo, De Curtis, Gibilario, and Di Capua. The assisting pianist was Frank Baselice.

—D. J. B.

Rudolf Serkin

Grace Rainey Rogers Auditorium, April 24.—A program of trios with Rudolf Serkin, pianist, was the third and last concert in the series made possible by a special grant by Mrs. John D. Rockefeller, Jr. The other musicians were Michael Tree, violin and viola; Madeline Foley, cello; David Oppenheim, clarinet; and Mason Jones, French horn.

Mr. Serkin's rhythmic gusto, exquisite artistic taste, and stylistic comprehension are too well known to require elaboration. For each of the four weeks he was a brilliant performer, setting the pace with his energetic personality, while never relinquishing his role as a member of the ensemble. His musicianship was the source of rare pleasure.

Mr. Jones had unusually expressive tone in the Brahms Horn Trio. Equilibrium between horn, violin, and piano, a touchy proposition, was very well adjusted. Mr. Oppenheim played in the Beethoven and Brahms clarinet trios and Mozart's Trio in E flat major for viola, clarinet and piano, K. 498. His tone, at first rather harsh, became more pleasant. Miss Foley's tone was sweet and lyrical. The musicians had impeccable skill and the instruments blended well. The Brahms Clarinet Trio had a broad, hearty reading, and the Mozart Trio was graceful in spirit.

—D. J. B.

Robert S. Williams Bass

Carnegie Recital Hall, April 25, 5:30.—A program of songs and arias was sung by Robert S. Williams, bass. He brought to his offerings a resonant voice and intensity of feeling. His technique was well controlled as to dynamic levels, but tones were slightly off focus at times.

Mr. Williams was not in sympathy with the Italianate style; he identified himself best with the idiom of the English songs (by Handel, Blow and

Purcell), Mussorgsky's "The Semnarian", and the group of Negro Spirituals where the singer's pianissimo was perfectly controlled. The "Vier ernste Gesänge" by Brahms were sung with devout feeling. The bass succeeded in conveying their fervor, but fell short of the necessary amount of plasticity and emotional subtlety.

Included in the recital were the first American performance of Kabalevsky's "When to the Sessions of Sweet Silent Thought" from a Cycle of Ten Shakespeare Sonnets. Carroll Hollister accompanied.

—D. J. B.

Contemporary Music By Cage and Varèse

Village Gate, April 26, 5:00.—"The Village Voice" and the Record Hunter presented a program of avant-garde music by John Cage, Edgard Varèse and others. The works fell into two divisions, live performances and multiple-tape-recorded music constructed on electronic equipment. In the first category were Mr. Cage's "Winter Music" for piano, a series of chords of different kinds disconnected by intervals of silence of varying duration; Morton Feldman's Last Pieces for piano; and Earle Brown's Music for Cello and Piano. Mr. Feldman's chords were often sweet, but as a whole the piece was pathetically feeble in expression. Mr. Brown's music was stronger but no more integrated.

Dick Maxfield's rather volcanic "Stacked Deck" and Newman Guttman's harsh "Computer Piece" are extramusical, being composed of sounds suggesting amplified mechanical drilling, the tearing and bubbling of various materials and substances, and the like. This was entertaining for some portion of the audience, but unpleasant for this reviewer after the novelty wore off. Mr. Cage's "Fontana Mix", which had its United States premiere on this occasion, exhibits all sorts of sounds, including, at times, snatches of speech and recorded music. Melody, harmony and rhythm are absent. At best, the piece generates a kind of momentum after a time, and a slight curiosity as to what sonority will come next. Mr. Varèse's "Poème Electronique" concluded the program. The performers, besides Fisher Radio Corp. engineers and equipment, were David Tudor, pianist, and David Soyer, cellist.

—D. J. B.

Esther Glickman Soprano

Carnegie Recital Hall, April 26.—A wide variety of romantic songs, from Schumann to Verdi, was featured in Esther Glickman's recital. Miss Glickman, who first sang here two years ago, offered Beethoven's "Mit einem gemalten Band"; four Schumann lieder, including "Stille Liebe", "Alte Laute", and "Auftrage"; songs by Fauré and Poulenc; a recitative and aria from Mozart's "Idomeneo"; and a final group by Daniel Wolf, Marc Lavry, and Julius Chajes.

Miss Glickman possesses a pleasant voice. It is not especially strong at the top and its quality is not always of the purest. But she sings with feeling. Her interpretation of the Beethoven song, for example, was beautifully communicated. The assisting artist—a good one—was Allen Rogers.

—W. L.

Zaven Khatchadourian Pianist

Town Hall, April 27.—A rewarding evening of beautiful and sensitive piano playing was offered by Zaven Khatchadourian, the Turkish-born Armenian pianist who made his

Town Hall debut last season, in this, his second New York recital. Mr. Khatchadourian's playing was in a few instances more faithful to the spirit than the letter of the score, as in the opening Bach-Busoni Chaconne and the Chopin C sharp minor Scherzo. But he communicated the inner meanings of the works he programmed with perceptive musicianship, style, a beautifully nuanced singing tone and a brilliant command of the keyboard. For most of the evening the pianist was in an introspective mood, eschewing technical display for its own sake. Particularly evocative, since they were heightened by a kind of romantic overglow and an imaginatively applied rhythmic freedom, were his performances of the Chopin Nocturne in C sharp minor from Op. 27, and the Liszt "Consolation" No. 6, the fioriture of which were handled with De Pachmann-like delicacy and finesse.

The highlight of the evening, however, was Mr. Khatchadourian's performance of Reger's lengthy and taxing Variations and Fugue on a Theme of Bach, Op. 81. Despite some brilliant variations and the passionate cumulative build-up of the fugue, this is an intimate, introspective, moving, and, for Reger, a remarkably transparent and idiomatic work. Mr. Khatchadourian made every moment of its 25 minutes of absorbing interest, and that is no mean feat.

—R. K.

Mario Miranda Pianist

Town Hall, April 28 (Debut).—The Chilean pianist Mario Miranda, making his local debut, offered a program that included Mozart, Beethoven, Chopin, and Debussy in addition to such novelties as Webern's Variations, Op. 27, and Ginastera's "Suite de dansas criollas". It was in the Debussy "Estampes", particularly "La soirée dans Grenade", that the young man revealed his strongest assets. The subtlety of the opening, the guitar-like effects, the languishing atmosphere were all evoked with skill and imagination. "Pagodes" and "Jardins sous la pluie" also were colored with various hues and tints, again affirming Mr. Miranda's sympathy for Debussy's music.

Earlier in the program Mr. Miranda was not so much at home. The Mozart Sonata, K. 576, was played with agreeable tonal quality, but he was too careful in playing the notes to let the music really take life and sing. The Beethoven "Pathétique" and the Chopin Fantasy offered technical problems, and Mr. Miranda should beware of hesitating so often before a principal note in a phrase, as he did in the second movement of the sonata and in the beginning of the Fantasy, for this robbed the music of its continuity. Like the Debussy, Ginastera's Suite showed Mr. Miranda at his best. Here his phrasing was supple and to the point, his music-making alive and pleasant.

—F. M., Jr.

Gudrun A. Simonar Soprano

Town Hall, April 29 (Debut).—The American-Scandinavian Foundation sponsored the first appearance in this country by Miss Simonar, described as "Iceland's foremost soprano". She has performed extensively in recitals and in opera throughout Europe.

The first half of the evening was devoted to Dvorak's seven "Gypsy Songs" and to seven Spanish songs by Falla. Three Brahms lieder and operatic arias by Puccini and Verdi completed the standard repertory. Of special interest was a group of Ice-

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Nadine Conner was the artist for the third concert this season of the Huntsville, Ala., Community Concert Association. From the left: Miss Conner; Henry Jackson (seated), her pianist; Walter Wiesman, president of the local association; Mr. and Mrs. Reynolds Washburn, hosts for the reception after the concert

landic songs. These were essentially lyric pieces, describing outdoor scenes, young love and the sea. Miss Simonar sang them appealingly because they did not make exceptional demands on a voice which, for all its warmth, was not far-ranging or especially well focused. Miss Simonar's shortness of breath in the Brahms songs and the readiness of her voice in the upper register throughout the evening inhibited the singer. Kurt Stern was the rather halting accompanist.

—W. L.

Swedish Benefit

Carnegie Hall, April 29.—A benefit concert for the Swedish Seaman's Welfare Fund, sponsored by Sweden's Ambassador, Gunnar Jarring, and the Swedish Consul General in New York, Erik Kronvall, drew a capacity audience for a program largely in the Bjoerling, tenor; Grant Johannesen, pianist, and the Upsala College Choir, conducted by Gladys Grindeland.

Mr. Bjoerling sang arias from Handel's "Xerxes" and Mendelssohn's "Elijah" and a group of songs by Swedish composers. Mr. Johannesen Scandinavian vein given by Jussi played Grieg's Ballade and Variations, Op. 24, and shorter pieces by Fauré, Poulenc and Debussy. The choir was heard in two groups, the highlight of which was the Swedish national favorite, "Sverige", by Stenhammar.

Other Events

The eighth annual concert in memory of Artur Schnabel, noted pianist who died in 1951, was held at the Grace Rainey Rogers Auditorium on April 1. Taking part were his son, Karl Ulrich Schnabel, and daughter-in-law, Helen, pianists; Blanche Thebom, mezzo-soprano; and the Galimir Quartet.

The Denison University Chapel Choir was heard in Town Hall on April 2. Dale K. Moore is the director.

The third and final event of the newly instituted Town Hall Festival of Music took place on April 6. Roman Totenberg doubled as violin soloist and conductor of the instrumental ensemble. Leonard Rose, cellist, and Leonid Hambro, pianist, were other soloists.

A concert honoring Blanche Walton, one of New York's most effective champions of modern music, was given in the New School Auditorium on the afternoon of April 12.

Praiseworthy debut recitals were given by Sonia Maria Strutt, 12-year-old Brazilian pianist, who is the niece of Heitor Villa-Lobos, Carnegie Recital Hall, April 4; Mary Judd, soprano, Carnegie Recital Hall, April

11; George Bennette, blind pianist, Carnegie Recital Hall, April 18; Odette, folk singer, Town Hall, April 24; and Shirley Sudock, mezzo-soprano, Carnegie Recital Hall, April 27.

Brooklyn Opera Gives La Bohème

Brooklyn Academy of Music, April 17.—Under the concise direction of Vincent La Selva, this performance of "La Bohème" proved a credit to the Brooklyn company. The cast was highlighted by Enrico Di Giuseppe as Rodolfo. The young tenor, one of this year's winners of the American Opera Auditions, sang with commendable clarity and musicianship. Rita Wynne as Mimi demonstrated her fine acting ability. Vocally, she was at her best while singing mezza voce. Josephine Guido as Musetta contributed a performance of captivating vivaciousness. Other members of the cast included Mark Elyn, Joseph Drogheo, Anthony Palmeri, and Albert Falk. The AGMA chorus was augmented by the Carl Yost Mastersingers. —A. D.

Carmen Third Opera For Staten Island Group

A capacity audience enthusiastically received the Richmond (Staten Island) Opera Company's production of "Carmen" on April 7. For the third of its presentations of the season the excellent cast was headed by Margery Mayer in the title role and Jon Crain as Don José. The work was given a spirited performance under the expert baton of Anton Guadagno. Also in the cast were Margarita Zambrana, Frank Valentino, and Joseph Salvatore. A word of praise must be given to the excellent chorus, which included members of the Carl Yost Mastersingers. —A. D.

Tosca Successful In Milwaukee

Milwaukee.—"Tosca" was given by the Florentine Opera Company on April 10 and 11 in the Pabst Theatre. At the first performance the cast included Jeanette Breal, in the title role; Walter Fredericks, as Cavaradossi; and Mel Bartell, as Scarpia. The performances of all three were worthy of praise. Mr. Fredericks virtually saved the performance, when on the eve of the production, Felix Caballero, who was to have sung Cavaradossi, became ill, and Mr. Fredericks was called up from the South to sing. John Anello was the conductor.

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Boston Symphony Records Berlioz Requiem with Munch

By CYRUS DURGIN

Boston.—The 78th season of the Boston Symphony, and Charles Munch's first decade as its music director, have ended. Berlioz's "Grande Messe des Morts", better known as the Berlioz Requiem, occupied the program for the final pair of concerts, April 24 and 25. Next day RCA Victor began the first of four recording sessions which will put the work in permanent form for home listening. The chorus was that of the New England Conservatory, very well prepared by Lorna Cooke de Varon, plus eight boy sopranos from the Catholic Memorial High School, drilled by Berj Zamkochian, who also was organist in these performances. The tenor soloist, and an admirable one save for lack of power in the highest notes of the part, was Leopold Simoneau.

This was truly a grand and glorious

production of a grand if somewhat flawed score. The chorus sang with fine power and clarity, and with musical spirit that testified to the work Mrs. de Varon had lavished upon her duty as choral director. The orchestra played with a supernal beauty, augmented by the four brass groups which produced, in brazen splendor, an impressive suggestion of The Last Trump.

One week before, Izler Solomon had made his first appearances as guest conductor of the Boston Symphony (though not his local debut). Three works formed his program: "Invocation and Dance" by Paul Creston; Hindemith's "Philharmonic Concerto"; Variations for Orchestra; and the E minor Symphony, No. 2, by Rachmaninoff.

The modern scores, both new to these concerts, went extraordinarily well, and in them Mr. Solomon displayed his command of large and ex-

pert forces and a fine technique. The Rachmaninoff was rather a letdown, however, for it did not have the mingled romantic warmth and sculptural effect of detail-against-background which the work requires. All in all, nonetheless, Mr. Solomon made a favorable impression.

Rudolf Serkin had been an incandescent soloist in the B flat Piano Concerto of Brahms under Mr. Munch's direction, April 10 and 11. Here was a performance of grandeur and glory. (The Saturday night repetition was interrupted, if not marred, by an unfortunate accident to a pedal of the piano.) The first portion of the program had been given to music of Aaron Copland—the "Appalachian Spring" and "Tender Land" Suite—conducted by the composer. He conducted extremely well, let it be emphasized, with heart and warmth and proficiency.

Once again the Metropolitan Opera Association has come and gone, leaving the town limp after a heavy concentration of the lyric art in the space of eight days. Samuel Barber's "Vanessa" made its local bow as the opening performance on April 13, followed by "Rigoletto", "Carmen", "Tosca", "Don Giovanni", "La Bohème", "Fledermaus", "Cavalleria Rusticana" and "Pagliacci", and "Madama Butterfly". Highlights of the engagement were the consistently superb singing in "Don Giovanni", the fine musical and dramatic quality of "Cav" and "Pag", much helped by Jose Quintero's stage direction, and the brilliant Cio-Cio-San of Licia Albanese.

Two major oratorio performances achieved success: Handel's "Israel in Egypt" by the Cecilia Society, Theodore Marier conducting, in Symphony Hall on April 5, and Verdi's Manzoni Requiem, at Symphony Hall on April 12, by the Handel and Haydn Society, Thompson Stone, conductor. Soloists in the last-named were Alice Farnsworth Boffetti, soprano; Elaine Bonazzi, contralto; John McCollum, tenor; and Kenneth Smith, bass, who replaced the indisposed Douglass Biddisnon.

Horszowski in University Series

The slated Boston University Celebrity Series was concluded at Jordan Hall, April 12, with a characteristically aristocratic and sensitive performance of piano music by Mieczyslaw Horszowski. On the list were the Beethoven "Diabelli" Variations; that comparative Mozart rarity, the Sonata in F major, K. 533 and 494; and a sizable Chopin group.

Yet one more event was added to the Celebrity Series, the Soviet mezzo-soprano Zara Doloukhanova, when Aaron Richmond secured her services for the evening of April 21 at Jordan Hall. In this attractive woman with a gorgeous voice and an impeccable musicality we heard for the first time an artistry highly esteemed in Russia. She is a great artist, great in every way.

A novelty of importance in this waning musical season, was the Requiem of Randall Thompson, now of the Harvard University music department faculty. It was sung by the Harvard Glee Club and Radcliffe Choral Society in Sanders Theatre, Cambridge, on April 24, under the direction of the new conductor of these organizations, Elliot Forbes. Thompson's work impressed deeply by its fervent expression and admirable writing for massed voices. Not a liturgical Mass, but a "dramatic dialogue" on Biblical text, it is a depiction of the triumph of faith over death. Sharing the program with the

Requiem was Bach's motet "Sing to the Lord a New-Made Song".

The first concert under sponsorship of the newly organized Associates of the Arts of Music, Inc., was conducted by Russell Stanger at Jordan Hall on April 8. His small orchestra, composed of Boston Symphony musicians, performed Britten's Variations and Fugue on a Theme of Frank Bridge; Waxman's well-made Sinfonietta; Rossini's Sonata for Violins, Cellos and Doublebass, and the Bach Clavier Concerto in D minor, No. 1. Soloist in the concerto was 17-year-old Stephen Manes.

Butterfly Staged By Connecticut Opera

Hartford, Conn.—The Connecticut Opera Association, under the artistic direction of Frank Pandolfi, presented Puccini's familiar "Madama Butterfly" in a performance that was notable for the tremendously moving Cio-Cio-San of Antonietta Stella.

Although Miss Stella does not suggest the fragile geisha with as much success in her stage deportment as she does in her vocalism, she is a genuine singing-actress in that she conveys all the pathos and passion of the tormented heroine by purely vocal means. She was in superb voice.

Brian Sullivan was the Pinkerton for this Feb. 16 performance, bringing a stalwart voice and fine stage presence to a rather thankless role. Margaret Roggero was the experienced Suzuki, and Richard Torigi made a fine impression as Sharpless, never overacting in a role that offers that hazard.

As the Bonze, Arnold Voketaitis made a striking figure and sang with a stirring intensity that recalled Lawrence Tibbett. John Rossi, Robert Lane, Richard Price, and Sidney Lohmann were effective in smaller parts. Anton Guadagno conducted in a manner that stressed the dramatic virtues over the purely lyric.

On Jan. 15 the Connecticut Opera offered "Rigoletto", with Igor Gorin in the title role, giving a characterization that won unanimous praise from the critics. Flaviano Labò was the Duke, Graciela Rivera the Gilda, and Gloria Lane the Maddalena.

—George W. Stowe

Resnik Praised In Vienna Debut

Vienna.—A performance of "Carmen" was the means of introducing Regina Resnik as a guest artist at the Vienna Staatsoper. Her success was such that there is no doubt she will be seen here often in the future. Her characterization, fulfilling the intentions of the authors, was achieved without any exaggerations or tricks, and yet her Carmen was alive, even when Miss Resnik was not active on the stage. Her large voice had sensuous charm and the vocal performance harmonized perfectly in timbre and diction with the dramatic action.

Miss Resnik was seen in an excellent production that also included Sena Jurinac, as Micaëla; Jon Vickers, as Don José; and Walter Berry, as Escamillo. Lovro von Maticic conducted.

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George Ireland

The National Symphony recently appeared on the Mansfield, Ohio, Civic Music Association series. From the left: William Maki, New York representative of Civic; Albert W. Hartman, local president; Howard Mitchell, conductor; C. H. Platt, vice-president and concert manager of the Mansfield organization

Streich, Sandor With El Paso Group

El Paso, Texas.—The El Paso Symphony, conducted by Orlando Barera, presented its sixth subscription concert, on Feb. 16, with Rita Streich as soloist. The charming young soprano gave virtually flawless accounts of five well-known arias. The orchestra gave a polished reading of the Overture to "Norma", followed by a meticulously phrased performance of Mozart's Symphony No. 35. Debussy's "Nages" and "Fêtes" were played with full realization of their inherent contrasts in color and dynamics.

Georgy Sandor was soloist at the orchestra's seventh subscription concert on March 2. His playing of Tchaikovsky's B flat minor Concerto was handicapped by an extremely ill-sounding piano. The orchestra gave a taut performance of Beethoven's Symphony No. 8. The program began with a first performance of Suite for Orchestra by Richard Henderson, a member of the music faculty at Texas Western College and first-chair oboist with the El Paso Symphony.

Vincent Price appeared with the El Paso Symphony at the fifth subscription concert, on Jan. 19. The noted actor seemed ill at ease and failed to evoke the full atmosphere of the speaking part allotted him in Copland's "A Lincoln Portrait". He also narrated Prokofiev's "Peter and the Wolf".

Chicago Ballet's Successes

An over-capacity audience crowded Liberty Hall on Jan. 27 for a return engagement by Ruth Page's Chicago Opera Ballet, under the auspices of the El Paso Community Concert Association. The settings and costumes were always appropriate and frequently luxurious. The orchestra gave excellent support under the direction of Neal Kayan.

The Ballet Russe de Monte Carlo made its annual appearance on Feb. 21, dancing with far greater enthusiasm and technical precision than on other recent visits. The orchestra, under the direction of Ivan Boutnikoff, also seemed greatly improved.

Jose Greco and his dance company appeared in Liberty Hall on Feb. 25. Local critics observed that the program was little changed from the troupe's previous performances here.

Richard Tucker appeared in recital on March 3 under the auspices of the El Paso Community Concert Association. The personable tenor's robust, brilliant tones were well suited to the Italian songs and arias which so

delighted the audience; however, Mr. Tucker experienced little difficulty in modulating this lavish vocal outpouring to sing French and English selections with considerable refinement and subtlety. His accompanist was Erwin Jospe.

The Rudié Sinfonietta under the direction of Robert Rudié was presented on Feb. 4 under the sponsorship of La Asociacion de Conciertos de la Comunidad Ciudad Juarez.

—Wilson D. Snodgrass

Britten Opera Heads Illinois Festival

Urbana, Ill.—The Festival of Contemporary Arts held annually at the University of Illinois opened this year with a fine performance of Benjamin Britten's "The Rape of Lucretia", on March 1. To one who had witnessed the first continental performance of this subtle English masterpiece some 13 years ago, any attempt to stage the work with a cast made up primarily of students on a platform that does not even feature a curtain seemed little short of foolhardy.

Not entirely unexpectedly, however, the chamber opera was brought off most satisfactorily, thanks above all to Ludwig Zerner's devoted direction that coped successfully with unfavorable hall acoustics aggravated by the lack of proper pit facilities.

Lighting effects and simple movable dividing walls were used imaginatively by Laura Zerner, who designed the attractive costumes as well, to create a minimum of scenic illusion. The rest was up to the singers among whom the graduate student Marjorie Stucke and Prof. James Bailey, representing the female and male chorus respectively, were outstanding. Prof. Dorothy Clark put in an impressive portrayal of Lucretia, and was well supported by Marian Gronke as her nurse, Bianca.

Ewel Cornett, a gifted singer whose acting abilities deserve further development, was a creditable Tarquinius. The minor roles were sung by Burr McWilliams (Collatinus) and William Olson who, as Junius, displayed some beautiful vocal moments. Only Nancy Jo Williams' soubrette-like soprano seemed somewhat miscast in the timidly affectionate role of Lucia.

The capacity audience, after giving the performers including the choice instrumental group an ovation, left with only one general regret: that so much hard work and fine talent should have been expended on no more than a single night stand in a small house.

—Alexander L. Ringer

Janis Appears In Albuquerque

Albuquerque, N. Mex.—After several curtain calls, Byron Janis was given a standing ovation by the audience who heard him, on Feb. 28, play the Tchaikovsky Concerto for Piano in B flat minor with the Albuquerque Civic Symphony. The honor, unusual in Albuquerque, had been presaged, at the end of the first movement, by a burst of applause from the ordinarily conservative audience.

The orchestra and its conductor, Maurice Bonney, opened the concert with a performance of the Symphony in G minor by Mozart, and concluded the program with the "Fantastic Symphony" by Berlioz.

The Civic Symphony ended its 27th season on April 2, with Frances Magnes as guest artist. After the intermission the Ninth Symphony by Beethoven was performed, with the Albuquerque Civic Chorus and four

of the city's outstanding soloists — Mary Schoenfeld, Darlene Evers, William Wilcox, and Sherman Smith.
—Isabel Wiley Grear

Waxman To Open Festival on June 8

Los Angeles.—The 13th annual Los Angeles Music Festival will include five performances, June 8 through 15, at Royce Hall Auditorium at the University of California in Los Angeles. Franz Waxman, festival founder and director, will conduct the opening program. Guest conductors will be Igor Stravinsky and Robert Craft. Soloists will include Andre Previn, pianist, and Henri Temianka, violinist. A high point of the programs will be the West Coast premiere of Shostakovich's Symphony No. 11, to be conducted by Mr. Waxman. Eugene Loring, choreographer and dancer, will present Debussy's "La Boite à Joujoux" in the children's matinees.

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The National Association of Teachers of Singing will hold workshops during the summer at Tulane University, New Orleans, June 7-12; West Chester State Teachers College, West Chester, Pa., July 20-25; University of Idaho, Moscow, Aug. 2-7; Indiana University, Bloomington, Aug. 9-21; University of Colorado, Boulder, Aug. 16-21. Workshops are planned to meet the needs of voice teachers, music teachers in public schools, choral directors, and voice students, with discussions of technique, diction, style, song repertoire, opera, and many other subjects, including demonstration lessons.

Rochester, N. Y. — Among the several new offerings this year in the special institutes and workshops of the summer session of the Eastman School of Music will be a special arrangers' laboratory-workshop, July 20-31; a saxophone institute led by Sigurd Rascher, July 20-31; the synagogue and church music workshop, July 13-17; band and string institutes, June 29-July 17; orchestral and choral institutes, July 20-Aug. 7; voice teachers and symphonic wind workshop, July 6-10; piano teachers workshop, July 20-24; music library workshop, July 27-31; theory and composition workshop, Aug. 3-7; composers' symposium, Aug. 4-5. Courses for talented high school juniors who may wish to start work towards the bachelor of music degree are available.

Pittsburgh.—Lorenzo Malfatti, of the Chatham College music faculty, led the college choir in Scarlatti's "Stabat Mater" at Riverside Church in New York City on April 12.

Norman, Okla.—Eva Turner, noted operatic soprano who has been teaching singing at the University of Oklahoma since 1949, is resigning to return to her native England. She has accepted the offer of a lifetime chair at the Royal Academy of Music in London.

The Manhattan School of Music has invited Peter Paul Fuchs to head the opera workshop during its summer session. He will direct the performance of a new work during this period. Mr. Fuchs is head of the opera department at Louisiana State University and conductor of the University Symphony, and he is president of the National Opera Association. He will preside at two sessions of the American Symphony Orchestra League convention in June, as chairman of the committee on college orchestras.

Diamond Point, N. Y.—Donald Johnston, director of The Studio of Song, a summer music colony here, has announced that Gladys Mathew will be assistant director this season, which extends from July 1 to Sept. 8. Miss Mathew, president and artistic director of Community Opera, Inc., of New York City, will give classes in operatic acting; classes in diction in English, Italian, French, and German; and private vocal instruction. During the summer, performances of several operas and concerts will be presented in the new theatre, called the Diamond Point Music Hall, with artists and students of the colony participating.

Camden, Me.—The Summer Harp Colony of America will open its 29th season on June 8, under the leadership of its founder-director, Carlos Sal-

zedo. Besides individual instruction there will be special sessions for orchestral harpists, a new course in learning how to take care of regulating the modulating mechanism of the harp, and recitals by leading members of the colony on Sundays.

White Plains, N. Y.—The White Plains studio of Caroline Beeson Fry was the scene of a spring guest program on April 11. Two song classes with Martial Singher are scheduled for May 23 and June 1, open to both active students and listeners. Song recitals will be given on June 6 and 10 and an opera program on June 15. The studio summer session will be held from June 15 to July 29.

Luisa Stojowska was guest at the meeting of the Music Educators of New Jersey in Newark this spring. Her theme was "Some Remarks on the Interpretation of Chopin". A short program of the composer's works followed.

Solon Alberti's artist-pupils include Lois Townsend, who sang the role of the Marschallin in two performances of "Der Rosenkavalier" with the Houston Grand Opera last February and was soloist in the Bach B minor Mass under Leopold Stokowski, also in Houston. Richard Armbruster, baritone, recently sang a leading role in "The Pajama Game" at the Papermill Playhouse, and one in "Brigadoon" at Montclair, N. J.

In his 27th year as organist and director of music at the Park Avenue Christian Church, Mr. Alberti presented during the 1958-59 season the Verdi Requiem, "Elijah", "The Creation", the Fauré Requiem, Saint-Saëns' "Christmas Oratorio", Stainer's "Crucifixion", and Rossini's "Stabat Mater". In these performances the following young artists from Mr. Alberti's studio sang solo parts: Rose May Tiernan, Lucretia Ferre, Lenora Lowe, Beryl Layne, and Amanda Kemp, sopranos; Anita Halgen, mezzo-soprano; Antonio di Rienzo, tenor; Richard Armbruster, baritone; and Carmon Caplinger, bass.

The long list of activities being sponsored by the Mannes College of Music during May includes two benefit concerts for the Development Fund: a lieder recital on May 11 by the eminent soprano Desi Halban, accompanied by Paul Berl, and a concert of 20th-century music on May 20 by the Mannes Orchestra, conducted by Carl Bamberger, with Patricia Neway as soprano soloist.

Bloomington, Ind.—A Fred Waring choral workshop, June 7-12, is a feature of the coming summer schedule of the Indiana University music school. Piano and voice workshops will be held June 15-26; strings, woodwinds and brass workshops, July 13-17; and theory and composition workshops, July 20-31.

Milwaukee. — The University of Wisconsin in Milwaukee will offer Summer Evenings of Music and a Chamber Music Workshop this summer between June 22 and July 21. The distinguished faculty-performers will include members of the New York Woodwind Quintet, the Fine Arts Quartet, and Frank Glazer, pianist.

Baltimore. — The Peabody Conservatory of Music announces its 48th

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annual summer session, starting June 22 and extending for six weeks. A complete faculty drawn from the regular school roster will be on hand. For the first time, the new and completely air-conditioned branch studio building of the Preparatory Department, in suburban Towson, Md., will house two summer sessions. The first, beginning on May 18, will offer instruction in all phases of the dance, and applied music courses will be offered starting June 8.

Newell Jenkins will conduct performances of Donizetti's "Don Pasquale" on May 18 and 19 by the Peabody Conservatory Opera Company in Baltimore. Elemer Nagy is stage director.

Boris Novikoff will present his Russian American Ballet at the Woman's Club of New Rochelle on June 20 and at Metropolitan Opera House studios on June 28. The program will include solos and ensembles from classical ballets and character dances. On May 10 Mr. Novikoff's dancers appeared in the Broadway Grand Opera Association's performance of "Lucia di Lammermoor".

Judith Dvorkin, a pupil of Gladys Mayo, has recently composed a Tarentella for piano. The teaching piece has been published by Elkan-Vogel Company, who have published several of Miss Dvorkin's works.

Alton Jones, pianist and teacher, will give a summer master class July 6 to Aug. 14 at his studio, 50 West 67th St., New York. Mr. Jones's classes will include weekly lectures, solo and concerto appearances, class discussions, and private lessons. Auditions for one scholarship will be held June 29.

Juilliard students from the class of Alton Jones gave their fourth piano recital on April 23. Appearing were Evan Rust, Dolores Modrell, Mary Elizabeth Allan, Alicia Torres, Bruce Lake, Anita Langbein, Bijan Yakouboff, Reiko Tamaru, Edward Shipwright, and Lawrence Rushing. Earlier this season, Anita Langbein and David Bradshaw appeared on the Wednesday Afternoon Concert Series at Juilliard in performances of original four-hand music.

David Bradshaw was the recent winner of the \$500 Helen Kline Scholarship in Piano; auditions were at the Washington, D. C., chapter of the National Society of Arts & Letters. He will continue his studies with Mr. Jones at Juilliard.

James Clyburn is now on the piano faculty of Meredith College, Raleigh, N. C.; Jonathan Sweat at Millsaps College, Jackson, Miss.; and Herbert Melnick at Coe College, Cedar Rapids, Iowa. All three were students of Alton Jones and received the M.S. degree at Juilliard.

Amy Ellerman, teacher of singing and coach in New York City, has been engaged to serve on the faculty of the National Association of Teachers of Singing workshop at the University of Colorado, Boulder, Aug. 16-21.

San Francisco.—The San Francisco Conservatory of Music will offer summer classes from June 15 to Aug. 7, to include a master piano class by Egon Petri (who will also play Beethoven's 32 piano sonatas) and classes for strings by Hans Basserman, concertmaster of the Oakland Symphony; chamber music by Adolph Baller, pianist of the Alma Trio; and chamber orchestra and conducting by Robin Laufer, director of the conservatory. There will also be classes in theory and music literature by Sol Joseph; orchestration and composition



Will Rapport

The Boston Conservatory of Music production of "Dido and Aeneas". Ruth Sandholm, as Dido; Sue Munn, as Belinda; and student dancers

by Robert Erickson, music pedagogy by Claire James, and keyboard technique by Alma Harrington.

Los Angeles.—Re Koster, Dutch mezzo-soprano and vocal coach, has been engaged by the University of Southern California as guest faculty member for the 1959 summer session. She will give a lecture course on song literature and coach singers individually.

Boston.—Alfred Mirovitch, noted concert pianist, has been appointed pianist in residence at Boston University's School of Fine and Applied Arts, for one year beginning in September 1959. He will deliver two lecture series, teach a master repertoire class and teach artist pupils, in addition to performing in radio, television, and stage recitals. His schedule will also permit him to make appearances in other cities throughout the nation.

Maria Carreras is the teacher of Camille Budarz, pianist, who won the \$1,000 Paderewski scholarship at the Kosciuszko Foundation recently.

A concert of chamber music for woodwinds and harpsichord was given at the New York College of Music by faculty members and guests on May 1 as part of New York City's Handel Festival. Taking part were Lois Wann, oboe; Adolph Techert, harpsichord; Jane Taylor, bassoon; La-Noue Davenport, recorder; and Robert Kuehn, viola da gamba.

The last of the artist-series concerts this season at the college was given on May 8, when a chamber-music program arranged by Otto Herz was presented. Taking part were Mr. Herz, piano; Napoleon Cerminara, clarinet; Joseph Singer, horn—all of the faculty—Bernard Robbins, violin; and Otto Deri, cello.

Evanston, Ill.—A concert by the Northwestern University Choral Union, Symphony, and the choir of the First Methodist Church of Evanston on April 19 featured the world premiere of "Abram and Sarai", a work based on the text of an ancient Dead Sea scroll by Elinor Remick Warren. Louis Sudler, baritone, was soloist, and Thor Johnson conducted. Walton's "Belshazzar's Feast" was also sung.

Boston.—The Boston Conservatory is rounding out one of the busiest seasons of its history. Alfred Mirovitch, artist-in-residence this year, finished his master classes with a series of artist-students' recitals.

The music and dance departments joined in a gala production of Purcell's "Dido and Aeneas" (see picture on

this page). Jan Veen created the original ballet, and the leading roles were sung by Grace Hunter and Wesley Coppelstone, of the faculty.

The music, dance, and drama departments combined in producing for the annual spring musical "The Boy Friend", which is being taken to suburban communities around Boston. Other drama offerings include Shaw's "Pygmalion", directed by Harlan Grant, Sierra's "Cradle Song", directed by William Lacey, and Williams' "The Glass Menagerie", directed by Paul Harling, a senior.

The Student Council Assembly Series closes with the presentation of Nora Caperan, Argentinian pianist, and Karl Geiringer, noted musicologist. Earlier events included an appearance by Nicholas Slonimsky, scholar-composer, and a showing of the film "The Titan".

William Schuman, president of the Juilliard School of Music, has been elected an honorary member of the Royal Academy of Music in London.

Mannes Workshop Gives Madama Butterfly

Mannes College of Music, April 28.—Puccini's "Madama Butterfly" was given an abridged performance by the Mannes Opera Workshop, Carl Bamberger, musical director, and Ralph Herbert, stage director. Iona Delman, in the title role, was notable for her intensity of expression and high degree of emotional identification with the role, both as singer and actress. Vocally, she was intelligent and skilled, and utilized a broad range of dynamics. Her voice was a bit hard at times, but this was overcome as the performance progressed.

Stanley Rich was a lyrical Pinkerton, with tones very pleasing in soft passages, though sometimes harsh in loud ones. He was handsome, but rather colorless dramatically. As Suzuki, Georgia Davis had mellow, opulent tone quality, and was histrionically convincing. Edward Zimmerman, the Sharpless, was resonant and smooth-voiced. Robert Schmoor, as Goro, was a lively, excellent actor and sang effectively. Others in the cast were Catherine Eason (Kate Pinkerton), Patricia Kirby and Tina Brooke. Paul Berl was musical director and pianist, and Jeremy Warburg the stage manager.

—D. J. B.

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In the news 20 years ago

Members of the Metropolitan Opera on tour 20 years ago. About to board the special train are (from the left) Edward Johnson, Irene Jessner, John Brownlee, Natalie Bodanya, Désiré Defrère, Wilfrid Pelletier, Irma Petina, Frederick R. Huber, municipal director of music in Baltimore, is in back center



Inaugurating an elaborate schedule of musical events for the New York World's Fair, the Hall of Music on the fair grounds was opened on the evening of April 30, 1939, with a concert by the New York Philharmonic. John Barbirolli conducted, and Josef Hofmann was piano soloist. Mayor LaGuardia was guest conductor in the opening fanfare, written by Arcady Dubensky, one of the orchestra's second violinists. Griffes' "The Pleasure Dome of Kubla Khan" was the one American work on the program,

which included Beethoven's Fifth Symphony.

Menotti's "The Old Maid and the Thief" receives its world premiere on April 22 on the NBC network.

In an all-Hindemith program on April 23 in New York's Town Hall, two of this composer's works received their world premiere. They were the Sonata for Viola and Cello and a Quartet for clarinet, violin, cello, and piano.

Farbman To Conduct At Redlands Bowl

Redlands, Calif. — The Redlands Bowl Symphony, conducted by Harry Farbman, will open the 36th season of Redlands Bowl concerts on June 30. Soloists with the orchestra during the season, which will extend through Aug. 28, include Louis Sudler, baritone; Joseph Schuster, cellist; John Golz, violinist; and Marilyn Horne, soprano. John Charles Thomas will head the performers singing "H.M.S. Pinafore" with the orchestra, and the local ballet will take part in excerpts from the "Nutcracker".

Individual appearances will be made by John Browning and Grant Johannesen pianists, and Jean Fenn, soprano. Luisa Triana and a company of Spanish dancers, Ballet Celeste, and Ballet Concerto of Los Angeles will be seen on three different evenings. Nino Comel will direct the San Francisco Operatic Quartet in a

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program; Allan Keller, tenor, and Richard Tetley-Kardos, pianist will share a program, as will Arnold Sukonick, violinist, and Max Rabinowitch, pianist.

Rossini's "Cinderella" and Verdi's "Aida" will be staged, and the City of Los Angeles Bureau of Music production of Berlioz's "L'Enfance du Christ" is promised. A pre-season concert by audition winners is set for June 23.

Two Concerts Climax Ann Arbor Series

Ann Arbor, Mich.—The recent appearance of the Pittsburgh Symphony under the baton of William Steinberg in Hill Auditorium marked a highlight in the 80th Choral Union series. From the delicate strains of Mozart's "Eine kleine Nachtmusik" to the overwhelming sounds of Strauss's "Don Juan" and Bruckner's Sixth Symphony, the Pittsburgh forces revealed a fine polish and tonal opulence.

Equally pleasing was the program given a week later by the National Symphony. Howard Mitchell conducting Debussy's "La Mer", excerpts from Stravinsky's "Firebird", and Sibelius' First Symphony were played with exceptional fervor and beauty.

Featured by the Stanley Quartet in its March concert was Rodolfo Halfter's Quartet, a University of Michigan commissioned work. The Baroque Trio honored Handel in its pre-Easter concert in Rachman Lecture Hall.

The penultimate Choral Union concert brought Cesare Valletti to Hill Auditorium for an evening of fine

tenor singing, ranging from Handel to Schubert lieder, French art songs, arias of Cilea and Verdi, and a group of modern songs in English. Leo Taubman gave Mr. Valletti excellent support at the piano.

The final concert of the Extra Series was a memorable matinee by the Robert Shaw Chorale and Orchestra. Such exquisite vocal balance, crystal clear enunciation and subtle shading were an inspiration to the Choral Union now hard at work on May Festival scores.

The final concert of the season marked the Michigan debut of Andre Tchaikovsky in Hill Auditorium, on March 23. This was an evening devoted mostly to Mozart and Chopin, the former represented by the Fantasia and Sonata in C minor, the latter by all 24 Preludes, Op. 28. The young pianist received such an extended ovation for these and a Prokofiev sonata that he is assured of future appearances here.

—Helen Miller Cutler

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OBITUARIES

EDWARD JOHNSON

(Continued from page 16)

"La liacci", Faust, Rodolfo in "La Bohème," Radames in "Aida," Des Grieux in "Manon Lescaut," Pinkerton in "Madama Butterfly," Don José in "Carmen," and Roméo in the Gounod opera.

Mr. Johnson's last performance at the Metropolitan was, appropriately, as Pelléas on March 20, 1935. That spring he had agreed to serve as assistant to Herbert Witherspoon, who had been elected to succeed Gatti-Casazza, and he devoted much of his time and energy to winning assistance for the financially ailing institution. When Mr. Witherspoon died suddenly, on May 10, Mr. Johnson was offered the post of general manager, and he took over five days later.

Mr. Johnson's departure from the Metropolitan in 1950 did not mean the end of his activities. Five years before his retirement he had been named chairman of the board of directors of the Royal Conservatory of Music of the University of Toronto. Freed from his Metropolitan responsibilities he quickly embarked on or-

ganization of the conservatory's new opera school. Eventually he became chairman of the Toronto Opera Festival Association.

During his stay in Italy, Mr. Johnson married Beatrice d'Arniere, daughter of Viscount Jose d'Arniere of Lisbon. Mrs. Johnson died in 1919. Their only child, Fiorenza, is the wife of George A. Drew, Canadian High Commissioner to the United Kingdom and former Premier of Ontario.

DAVID MANNES

David Mannes, violinist, conductor, teacher, and founder with his wife, Clara Damrosch Mannes, of the Mannes Music School, died on April 24 at his home, 120 East 75th Street, New York. He was 93. A widely beloved and respected figure, he retained almost to the end his erect stature, his gentle manners and quiet dignity, his great warmth, and his twinkling sense of humor. Although he retired as director of the school (which became the Mannes College of Music in 1953) some years ago, he was a frequent visitor until quite

recently. Nor did he ever relinquish his beloved violin. At Christmas, on his birthday, and on other special occasions, he played for friends and for his family with a tone that was still beautiful and with a passionate devotion that remained undimmed throughout his long life. He called his autobiography "Music Is My Faith". He could not have found a more appropriate title.

One of Mr. Mannes' idols was Abraham Lincoln, and in many ways their lives were parallel. Like Lincoln, Mr. Mannes was born in poverty, educated himself, and achieved an astonishing breadth and depth of cul-



David Mannes

Lillian Libman

ture without ever losing his belief in the dignity of all men, the common touch that makes the most eminent accessible to the most humble. He was born on Feb. 16, 1866, on lower Seventh Avenue in New York, the child of German-Polish immigrants. His gift for music showed itself very early, but his parents were in no situation to provide him with a musical education. His first violin was a cigar box that he had provided with strings. One of the first people to encourage him and his first violin teacher was John Douglas, a Negro musician who had noticed the boy's passion for music. This was probably a contributing factor to Mr. Mannes' lifelong devotion to the welfare of the Negro in American life and education. In 1912 he founded the Music School Settlement for Colored People and he was a trustee of Fisk University and took a keen interest in its music department.

To the end of his life, Mr. Mannes delighted in playing "The Bowery Song", a catchy tune he used to play on the Bowery as a boy, to earn extra pennies. His first professional engagements were in theatre and dance hall orchestras in New York. He also toured in the orchestra of an opera company.

Summers, he studied in Europe with famous teachers, among them de Ahna, Halir, and Ysaye. In his later years, he became a close friend of some of the most celebrated string players of his time, Kreisler and Casals among them, and he was always eloquent in praise of what their art had meant to him.

It was in 1891 that Walter Damrosch, then conductor of the New York Symphony, heard Mr. Mannes as soloist with a theatre orchestra and was so impressed that he hired him as one of the first violins for the Symphony. In 1898, Mr. Mannes became concertmaster of the New York Symphony, a post which he retained until 1912. It was also in 1898 that he married Walter Damrosch's sister Clara, a brilliantly gifted pianist and a wholehearted sharer of Mr. Mannes' manifold activities as a performing artist and as an educator. From 1900, they gave sonata recitals together both here and in Europe. And they

founded their own school jointly in 1916. Mrs. Mannes died in 1948.

One of Mr. Mannes' greatest concerns was to bring music to the people and to teach the love of music for its own sake, as distinct from a professional pursuit. For many years he was active at the Music School Settlement on East 3rd Street. In 1902, he became head of the violin department and from 1910 to 1915 he was general director. In 1902 he formed a string quartet; and in 1904 he founded the Symphony Club of New York. He also founded and conducted the Settlement Symphony.

Another activity which made him a familiar figure to New Yorkers was his series of free concerts at the Metropolitan Museum of Art, which ran from 1918 to 1947 and was heard by a total audience estimated at nearly two million people. He conducted the first one in 1918 for an audience largely of soldiers and sailors. This was sponsored by the trustees of the museum. In 1919, John D. Rockefeller, Jr., heard one of the concerts and offered to finance them. In later years, other noted patrons of music and art supported this undertaking.

In 1956, Dame Myra Hess and Isaac Stern gave a concert in honor of Mr. Mannes' 90th birthday as a benefit for the Mannes College of Music. At his death, tributes poured in from fellow artists and people of many races and walks of life. Mr. Mannes is survived by two children, a daughter Marya, who is a writer, and a son Leopold, who was co-inventor with Leopold Godowsky, Jr., of the Kodachrome color film process, and who is also well known as a pianist, composer, and music educator. There are two grandchildren.

EDUARD VAN BEINUM

Amsterdam.—During a rehearsal on April 13 with his own orchestra, the Concertgebouw of Amsterdam, Eduard van Beinum, one of today's outstanding conductors, suddenly died. He was 57 years old.

Known to be in poor health and suffering from a heart ailment, Mr. van Beinum collapsed after the rehearsal had been under way for 45 minutes. He told his musicians he needed a rest and that the assistant conductor, Jan Brussen, would take over. He then slid from the podium to the floor and died.

Mr. van Beinum's worldwide eminence came largely from his many distinguished recordings and from his guest appearances throughout Europe, including the Soviet Union, and the United States. He was well known for his versatility and he conducted with the same high artistry the music of Bach and Mozart, Bruckner and Debussy, Bartok and the younger contemporary composers.

Besides being musical director of the Concertgebouw, in which he succeeded Willem Mengelberg in 1945, he had been musical director of the Los Angeles Philharmonic since 1956.

Born in Arnhem, The Netherlands, on Sept. 3, 1901, he came from a musical family. At the age of 16, he became a violinist in the local orchestra. He began his career as a conductor of the Haarlem Orchestral Society in 1927, and in this period he drew attention through his conducting of new Dutch and French works and through his performances as a brilliant pianist. In 1931 he became second conductor of the Concertgebouw and in 1938 co-conductor with Mengelberg.

His work with the orchestra was curtailed in 1940 with the invasion of Holland by the Nazis. With the libera-



Eduard van Beinum

tion and the retirement to Switzerland of Mengelberg, who had openly expressed sympathy for the Nazis, Mr. van Beinum became sole conductor.

He toured the Soviet Union with the Leningrad Symphony in 1937, and for the season of 1948-49 he was conductor of the London Philharmonic. His New York debut came in January, 1954, with the Philadelphia Orchestra, and in the fall of that year he toured the United States with the Concertgebouw. He made another American tour as guest conductor in 1955.

Mr. van Beinum believed that the old style of conducting through powerful domination of the players was not good. Instead he behaved as one of them, the *primus inter pares*, which helped the musicians to play with completed freedom. Yet the results were outstanding technically and musically.

At a commemoration concert on April 18 in the Concertgebouw, the Dutch Queen was represented and officials of the Netherlands government were on hand, as were foreign representatives, to honor the conductor.

Mr. van Beinum is survived by his widow, Eva Jansen van Beinum, a former concert violinist, and two sons, Bart, a violinist in the Concertgebouw, and Eduard Jr.

—Lex van Delden

INGRID SANDBERG

Stockholm.—Ingrid Sandberg, Swedish correspondent for many years for *MUSICAL AMERICA*, died on April 6. She had been ill since Christmas with pneumonia and heart disease. The daughter of Mrs. Kallie Sandberg, a teacher of singing whose pupils included several internationally known Swedish artists, Miss Sandberg was thoroughly at home in the world of music, although her principal position

was in a bank. She had published a three-volume book in Swedish on opera, and she visited the United States several times, usually in connection with the debut of some Swedish artist here. Three of her good friends sang at her funeral—Birgit Nilsson, soprano; Set Svanholm, tenor; and Joel Berglund, bass-baritone—all well-known figures in the operatic world.

ERIC W. BLOM

London.—Eric Walter Blom, 70, music critic and editor of the latest edition of Grove's Dictionary of Music and Musicians, died here on April 11. A native of England, Mr. Blom was music critic successively of the *Manchester Guardian* (1923-31), the *Birmingham Post* (1931-46), and the weekly *Observer* (1949 on). He was also editor of the quarterly *Music and Letters*.

He spent ten years supervising some 500 contributors to the nine-volume Grove's Dictionary. In 1955 he received the Order of the British Empire and was honorary member of the Royal Academy of Music. His wife, Marjorie Spencer Blom, died in 1952.

MARGARET TOBIAS

Margaret Tobias, 38, concert and oratorio contralto, died at her home here on April 12. She was the wife of John Kapros, chemical engineer. A winner of the American Theatre Wing concert award in 1955, she was at one time a regular soloist with the Bach Aria Group. She was soloist with numerous orchestras and choral organizations. Surviving besides her husband are her parents and three brothers.

JOSEF ZIMBLER

Boston.—Josef Zimmler, 59, cellist of the Boston Symphony and founder-director of the Zimmler Sinfonietta, died here on April 11. A native of Pilsen, Czechoslovakia, Mr. Zimmler conducted chamber ensembles in Europe before coming here in the 1930s. His Sinfonietta made a seven-week tour of Central and South America in 1957 under the joint auspices of ANTA and the State Department.

RENE DEVRIES

Chicago.—Rene Devries, 78, music critic for many years of the *Chicago American* and associate editor of the *Musical Courier*, died here on April 24. His wife survives. He was the son of the late Herman Devries, American operatic bass and music critic on the *American* also.

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Future Metropolitan Visit Causes New Orleans Feud

By GUS LE FEVRE

New Orleans.—An unofficial announcement that the New Orleans Opera Guild was planning to bring the Metropolitan Opera to this city in the spring of 1960 almost renewed some of the bitter feuding that has been so characteristic of the musical scene here.

No sooner had Mrs. E. B. Ludwig, president of the Guild, been cornered into admitting that she was negotiating for the Metropolitan and holding suitable dates at the auditorium for such a visit (the announcement came over the press wires from Birmingham, Ala., where the company's visit had been canceled) than the New Orleans Opera House Association made a formal protest of any Metropolitan Opera stand here on the grounds that it would be economically ruinous to the local opera company.

The protest came officially from H. Lloyd Hawkins, president of the association. In his statement to the press, he recalled the opera association's efforts in 1949 to keep the Metropolitan from visiting New Orleans. Mrs. Ludwig, who had been toying with the idea of putting the Metropolitan's performances on here as a benefit for the local opera, was stunned by the protest, which she called "provincial" in a press story the following day.

Outbids Birmingham

Rudolf Bing, contacted for comment, admitted that the company was coming to New Orleans and called the local protest nonsense. A spokesman for the Birmingham music association said that Mrs. Ludwig had bid \$10,000 more than Birmingham for the performances, presumably three, in April or May of 1960.

Renato Cellini, general director of the New Orleans Opera House association, once a member of the Metropolitan's conducting staff, welcomed the competition from an artistic point of view, but refrained from commenting on the situation as a whole since his employers had taken the protest stand.

It was pointed out by Mr. Hawkins that the visit by the Metropolitan would occur directly midway in the 1960 Experimental Opera Theatre of America's four-week spring opera festival, an annual event sponsored by the Ford Foundation for the discovery of young singing talent, and that it would be impossible for the group to compete for audiences with the Metropolitan.

Another blow to the dreams of people concerned with opera here came when Tulane University announced the leasing for 99 years of the French Quarter site where the Old French Opera House had stood from 1861 until it burned in 1919. It always had been hoped that money could be raised for eventual rebuilding of the house, which was long regarded as the finest in the western world.

A luxury hotel will go up on the site, owned by Tulane since before the Opera House burned, and all hopes of ever having an opera house outside a proposed civic center of arts and assembly seem to have been dashed.

Experimental Opera Festival

The Experimental Opera's spring festival opened on April 16 in the Civic theater with Mr. Cellini conducting a fine production of "Don Giovanni" in English. Norman Treigle, of the New York City Opera, was an excellent Don, his first such role in this city, and much of the popularity of this work at the box office was attributed to his home-town popularity.

In subsequent weeks, a pleasant and colorful "Tales of Hoffmann" which was notable for the stage designs by Armando Agnini, and a brilliant "Manon" of Massenet, which uncovered a most exciting young tenor, Enrico Di Giuseppe, were preludes to an English version of the Strauss operetta "A Night in Venice", which was to close the festival.

Interest in the productions increased greatly over the previous year, in some cases amounting to near-capacity audiences in the 1,700-seat theatre.

The Philharmonic-Symphony announced that the number of subscription concerts for its 1959-60 season will be cut from 17 to 15 so the orchestra can spend more time on its Midwest tour.

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Liebermann Premiere Amuses Clevelanders

Cleveland. — The first American performance of Rolf Liebermann's "Geigy Festival Concerto", by the Cleveland Orchestra, March 19), drew amused smiles from Severance Hall patrons. The Swiss composer wrote it to commemorate the 200th anniversary of the Geigy Chemical Firm of Basel, Switzerland. The Basel drum, a sort of souped-up, glamorized military snare drum, is featured, playing all manner of military and marching figures.

It is strictly "gebrauchsmusik" and appears to have little intrinsic value for any purpose other than to commemorate an anniversary. Musically, it has no place on a symphony program, the orchestral background being restricted to rather weak and pale arrangements of overdone folksongs of Swiss, Scottish, and American origins. Trimmed to five or six minutes in length, however, it could conceivably make the pop-concert rounds.

Arnold Steinhardt, the young California violinist who takes over the assistant concertmastership of the orchestra next season, made his first appearance as soloist with the Cleveland Orchestra on the same program. Playing the Wieniawski Second Concerto, he exhibited a full awareness of the musical intent of the piece; an ample tone; a command of the work in general.

George Szell continues to broaden the range of listener interest with unusual additions to the repertoire. The performance (March 26) of Gabrieli's "Canzon Duodecimi Toni" for double brass choir gave the trumpets, horns, trombones, and tubas their own special place in the sun. Divided into two units playing from the opposite sides of the stage the two choirs tossed the music back and forth in splendid style.

Of visiting soloists and recitalists there was no scarcity. The violinist Henryk Szeryng played a recital in Music Hall and filled it with both customers and good music. Mr. Szeryng impressed with his masterly touch. Of particular interest to violinists was his first performance of the late Mexican composer Manuel Price's "Sonata Breve". It is a facile, highly violinistic, colorful concert piece.

The tenor Leslie Chabay sang a program of art songs at the Cleveland Museum of Art, offering music from Monteverdi to the present. While he exhibited good technical command, it was his lyric and essentially musical approach that won for him the deep respect of his listeners.

—Frank Hruby

Cedar Rapids Hears Bezanson Cantata

Cedar Rapids, Iowa.—The Cedar Rapids Symphony concert on March 16 was not only the fifth subscription program of the season but also the climax of the annual Coe College Fine Arts Festival in Coe Auditorium. The program included the premiere of Philip Bezanson's "Song of the Cedar", commissioned by Sutherland Dow as a gift to the city. The cantata, for chorus, mezzo-soprano, and orchestra, is a setting of a poem by Paul Engle, which depicts the industrial development of the Cedar River area.

The composer, currently teaching at the State University of Iowa, has written a score in which he "reaches an eloquent height as a tone poet",

and the music "projects melodic pictures appropriate to the city and vicinity". Leslie Eitzen was the mezzo-soprano soloist in the performance, which was led by Henry Denecke. Chorus from Coe College and Cedar Rapids assisted.

The program also included Saint-Saëns' Second Piano Concerto, with William Masselos as soloist.

Paganini Quartet Has Crowded Schedule

The busy future schedule of the Paganini Quartet begins on May 22, when they will be at the Ojai Festival in California. From June 16 to July 2 they will begin their 12th annual residence at the Brigham Young University Festival, Provo, Utah. Beginning Aug. 2 and continuing through Aug. 28 the quartet will take up residence at the Montalvo Foundation Music Festival in Saratoga, Calif.

The group's second tour of Latin America will occupy them in September and October. From November through February 1960 the ensemble will tour the United States and Canada. After completion of its American tour the quartet will fly to the Osaka Festival in Japan and thence to Honolulu.

European festivals and appearances in the capitals of Europe are on the agenda for the summer and autumn of 1960.

San Francisco Ballet Ends Near East Tour

The San Francisco Ballet returned from a 15-week tour of the Near East and Middle East on April 25. Leon Kalimos, managing director of the 34-member troupe, reported that they "appeared at full houses everywhere and could not give enough extra performances to satisfy the demand". The tour was made under President Eisenhower's international program for cultural presentations. High points of the tour included the presentation of gold medals to each member of the ballet by Emperor Haile Selassie of Ethiopia after a performance at Addis Ababa and the presence of President Gamal Abdel Nasser of the United Arab Republic at a performance in Cairo.

Bower and Alvary In Joint Recital

North Bay, Ont.—A joint recital by Beverly Bower, soprano of the New York City Opera, and Lorenzo Alvary, bass of the Metropolitan Opera, brought the North Bay Community Concert Association series to a close for the 1958-59 season. It was the first concert the two artists have given together, and an enthusiastic audience demanded numerous encores. Nathan Price was the accompanist.

Accompanists Unlimited Add Telephone Service

Accompanists Unlimited, a national registry of American and Canadian accompanists, has extended its Enterprise "Branch Office" telephone listing to Dallas and Los Angeles. This local call service is now available in three cities and for the cost of a local call any artist or manager can reach the New York office of Accompanists Unlimited directly. The numbers are Chicago: Enterprise 4279; Dallas: Enterprise 3989; and Los Angeles: Zenith 3978.

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